

JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

NEWSLETTER

Vol. II, Part 2--February, 1967--No. 5

The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions. To further its aims the Foundation has initiated a Reprint Series of scholarly articles and plans, for the future, a parallel Monograph Series.

The JEMF Newsletter is established to inform its officers and friends of Foundation activity. It is intended to complement existing academic and amateur journals. The JEMF Newsletter shall publish:

- Foundation reports,
- Works-in-progress items from collectors and scholars,
- Notes and queries,
- Bibliographic, biographic, historical, and occasional discographic data,
- Reprints of material from ephemeral sources.

The JEMF Newsletter will be published several times a year at irregular intervals. Each volume will run from July through the following June, with each issue, or part, paginated consecutively. Issues are also numbered consecutively from the inception of the Newsletter.

Subscriptions to the JEMF Newsletter may be obtained by all interested persons at a rate of \$2.50 for ten issues. Back issues are available at 35 cents each.

The JEMF Newsletter is edited by Norman Conen and Ed Kahn. Please address communications and manuscripts to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.

ADVISORS HOLD ANNUAL MEETING

PROPERTY OF
JOHN EDWARDS MEMORIAL FOUNDATION

On December 28, 1966, the annual meeting of the Board of Advisors of the JEMF was held in our office at UCLA. The first matter of business was the election of five Directors for two year terms. The current Directors were retained, and in their meeting following the Advisors' meeting, voted to retain their same offices.

President Eugene W. Earle appointed a Nominations Committee consisting of Bess Hawes, Chairman, and John Greenway and Michael Seeger, to consider a slate of nominees to fill the eight vacancies in the Board of Advisors that will have to be filled at our next annual meeting, in December of 1967. Advisors are urged to communicate with Mrs. Hawes, who can be reached through the Foundation office, or any of the other members of the committee regarding suggestions for nominees.

The general makeup of the Board of Advisors came under discussion and it was decided that "when possible we maintain a balance on the Board of Advisors to include at least two people, each of whom have demonstrated interest in the Foundation and its objectives, from each of the following categories: active country music artists; country music industry executives; country, folk and blues fans and collectors; and scholars."

Ed Kahn, Executive Secretary and Treasurer of the JEMF, proposed a motion which was accepted in order to minimize the problems of possible conflict of interest. "When a person is an employee and an Advisor and/or Director he should not have a vote, and if said employee resigns in order to exercise his vote, the accepted resignation of said employee will not be cancellable for at least six months."

It was announced by the Executive Secretary that an arrangement had been reached with the Country Music Foundation (the parent organization of the Country Music Association) whereby the JEMF will be given funds to begin duplication of a portion of its holdings for deposit in the new Country Music Hall of Fame and Museum. Under the terms of the arrangement the Nashville organization will eventually be able to have tape and photo copies of our holdings that do not carry restrictions preventing their duplication, but the Country Music Foundation will be prohibited from copying this material in any way or for any reason. The JEMF Board felt that this would provide greater dissemination of historical materials which we hold, but at the same time would allow us to maintain control over the use of our holdings. The Nashville copies will be a part of the Hall of Fame and Museum and will be available for examination, but not duplication, by country music fans and researchers.

Ed Kahn announced that he had received a grant to do anthropological and folklore fieldwork in Nepal and accordingly requested a leave of absence from the JEMF. During his absence, Norman Cohen will be Acting Executive Secretary and serve primarily on a standby basis in case of urgent matters.

LOS ANGELES TIMES

JANUARY 15, 1967

CALENDAR



ED KAHN—HEAD OF JOHN EDWARDS FOUNDATION

Times photo

Foundation for Country-Western

BY BOB HOULTON

Houlton, an Oxford graduate, is in the United States on a Harkness Fellowship to study the organization and economics of the entertainment industry.

● John Edwards was a young Australian, and like many other young bachelors he indulged himself in a vicarious love affair. But the object of his attention was no glamorous singer, dancer or actress, or even the girl across the street. Edwards was completely absorbed and fascinated by American commercial country music.

Starting with a few of Jimmie Rodgers' records, he slowly built up a collection of the famous and the obscure, of singing cowboys and Ozark fiddle-scrappers. He wrote to old-time performers, publishers and recording personnel, always seeking information and a deeper understanding. By the end of the 1950s he had completed a metamorphosis

from super-buff to a respected authority in this disregarded area of American culture. Then, in the curious and wanton way that fate robs the world of individuals of great potential, Edwards was killed in a street accident in Sydney. It was just before Christmas, 1960. He was only 28.

Complete Anathema

In the top drawer of his desk his parents found a carefully drawn up will. It asked that his collection be sent to the United States and should be used for the furtherance of scholarship and not sold, given or made available to anyone outside the U.S.A. John Edwards was probably in love with America, too.

But, at the time, country music was a complete anathema to the American cultural establishment. Perhaps, if the

music had died out, say 20 years ago, there might have been interest in a revival. But far from dying out, C&W music had institutionalized itself in the city of Nashville and was continually and deviously insinuating itself into "pop" music.

Liberals were faced with a dilemma. For years they had maintained that an artist's ideology was immaterial—the thing that counted was the performance. Yet, there were a number of talented C&W performers who were quietly, but firmly, segregationists. It was easier to pretend that they did not exist.

Ultimately, C&W music may have been damned by reason of geography, race and social orientation. It was rural, southern, white, working-class culture. It was the "sticks" incarnate. It was "Rubes Inc." It was ultra-commercial, and successful. It was the utter antithesis of everything the cultural establishment would fight for down to the last tax-deductible dollar.

An Equal Contempt

Oddly enough, the top people in the C&W music industry had an equal contempt for their product. As one Nashville grandee observed: "This stuff is junk, commercial junk. If we didn't put it out someone else would. This is what the customer wants and this is what we give him. In the end it is the guy who comes into a shop for a record with a couple of bucks in his hand who makes all the decisions in this industry."

If John Edwards had searched for an area of American culture that was resistant to scholarship, with the possible exception of the Mafia, he could not have found anything tougher than the country and western music field. He should have also remembered that all countries are blind to their own culture to a greater or lesser extent. The choice of the United States as the repository for his collection was not wise. Any western European country would have cherished the collection. Japan would have been the best choice. Imitation is often the most sincere form of appreciation, and Japan boasts singers who can sing hillbilly songs in an authentic rural Kentucky accent without understanding a word of English!

In any other country a grant would have been made from the treasury. Industrialists would have endowed a chair in American Commercial Country

Country Music

Continued from First Page

Music. Perhaps a bewildered American ambassador would be given the task of dedicating a new research institute. But nothing like this happened in the United States. Instead, the U.S. Customs insisted that anyone "importing" the Edwards collection would have to pay duty on its assessed value. Only the United States would levy a tax on a priceless chunk of its own culture.

However, there is something in the American spirit that thrives on adversity. John Edwards' wishes were carried out due to the organizing ability, perseverance and sheer cussedness of a group of Americans, all of them country music buffs. It was a typical American operation.

John Edwards' will specified that his collection was to be offered to a young American engineer, Gene Earle, with whom he had carried on a voluminous correspondence. Earle, at that time, was working for ITT and living in New Jersey. He was an unabashed country music buff.

Earle had a number of friends who were fellow buffs—D. K. Wilgus, who was teaching in Kentucky, Fred Hoepfner, a Los Angeles civil engineer, Archie Green, a librarian at the University of Illinois and Ed Kahn, a doctoral student in anthropology at UCLA. Together they decided to set up the John Edwards Memorial Foundation for the study and preservation of American country music. Earle gave the collection to the foundation and the U.S. Customs relented and said that they would not impose a duty on anything educational. But Earle paid an \$800 tab for shipping charges.

The five buffs decided that California was the best home for the foundation. Wayland Hand, head of the Folklore Department at UCLA, gave them support and arranged for space on the campus. Two of the five were already in Los Angeles, so Earle and Wilgus gave up their jobs and took new positions in Los Angeles. Earle had to pay another several hundred dollars to ship the collection across the country.

Articles of incorporation were carefully drawn up—the five buffs sharing the \$400 legal bill among them. Realizing that they had to depend on support from different areas, it was decided

that the foundation should have a Board of Advisers—25 people drawn proportionately from the ranks of the industry, scholarship, performers, buffs and folk-revivalists. In the summer of 1964, 3½ years after John Edwards' death, the foundation was in business as an autonomous unit within the Folklore Department at UCLA. It had somewhere to live, but nothing to live on. Ed Kahn was appointed executive secretary and given the task of finding funds for the foundation.

The first contributions came from the Edwards family in Sydney and another \$5 came from England. Eventually, the Newport Folk Festival agreed to make two annual contributions of \$5,000. The foundation was able to start the task of indexing its collection and answering inquiries from all over the world.

At the end of 1965, the foundation, after months of negotiation, came to an agreement with the Country Music Assn., a promotional organization set up by the industry. The CMA had decided to build a Country Music Hall of Fame and was desperate for something to put in it besides Tex Ritter's boots and Hank Williams' guitar pick. In return for a grant of \$11,000 over a two-year period, the foundation agreed to duplicate its collection and make it available to the CMA. Over the past six years the collection has grown at an alarming rate.

Last summer the foundation was given the hot-dog and coffee concession at a "Fiddle and Banjo Competition" in Topanga. An enthusiastic band of volunteers toiled from early in the morning until late at night. The profit came to 150 hard-earned dollars. The same weekend, \$13 worth of stamps was stolen from the foundation's office—a minor disaster!

The country and western music industry, by way of a contrast, is on a much sounder footing. Record sales of C&W music amount to \$70 million annually. Country music is worth about \$100 million a year to Nashville. There are over 300 full-time C&W radio stations. At present there are two TV network country and western shows and another 15 are being syndicated across the country.

But Ed Kahn is philosophical. "When all the artists are dead, we'll have money," he says. "When it's too late we'll have more money for our projects than we need. We'll become antiquarians."



Digitized by the Internet Archive
in 2013

<http://archive.org/details/jemfnewsletterse1967john>

JEMF IN THE NEWS

We are delighted to reprint the following dedication which appears in Robert Shelton and Burt Goldblatt's The Country Music Story, which is reviewed elsewhere in this issue of the Newsletter:

"This book is respectfully dedicated to two organizations that have worked for the greater understanding, acceptance and dignity of country music--The John Edwards Memorial Foundation at U.C.L.A. and The Country Music Association. They saw the light and helped spread it around the world."

All of us at the JEMF want to thank the authors for this kind dedication and hope that we will continue to live up to their expectations.

GIFTS RECENTLY RECEIVED

Since the publication of the last issue of the Newsletter, we have received \$735.00 in contributions and also a number of records, song folios, song books, periodicals, and interview tapes. Some of these cash contributions are in response to a recent appeal for donations sent out by Advisors Charles Seeger and Bess Hawes.

FROM THE ARCHIVES

From time to time literary works appear that are particularly insightful into various aspects of popular culture. The following is just such an example, for it was written in the early part of the folk music revival and though intended as a spoof shows not only some knowledge of the hillbilly stations, but also an appreciation of a unique and rapidly vanishing format. Reprinted with permission of the author and the Village Voice. Copyright Village Voice 1956.

* * * * *

DIG THE FOLK

by Jean Shepherd

Some night when the espresso tastes flat and you tire of hearing third-rate poets shout above fourth-rate jazz groups and you happen to be near a radio, I would suggest you dig a few sounds that are truly closer to the pulse beat of America than anything around today.

Most of the stuff that passes for Americana is as contrived and phony as a class-B English-movie version of Chicago mobsters. It has a dated self-consciousness that would be amusing if it weren't so embarrassing. The average urban "folk"-singer, for example, would be totally unintelligible to a genuine hill-country audience of today. The folksiness they sell to hip-type, guitar-playing, subway-riding, undergrad neo-folk has all the authenticity of an Amsterdam street band playing New Orleans jazz.

It is pretty hard being a genuine nineteenth-century folk mid-way through the twentieth century, especially if you live on MacDougal Street and majored in business law at Syracuse U. So what can you dig, man, if you want to really get at the roots of now and feel the way it is? The way it really is. That is, short of picking up a '47 Hudson, a ready broad, and doing the turnpike scene like. It's tough being beat when you can only wail after office hours and

on the two week vacation. Like it doesn't make it. Ya' dig?

Excuse the use of the vernacular; sometimes one gets swept away by the sheer emotion of the now and the loveliness of it all.

Getting back to the radio, you'll find some strange and exotic stuff away down at the far end of the dial. Move the pointer away from WYC and QXR some night late and start fishing around between the loud local stations at the high-frequency end of the band. Where the static level is high and the living is not easy. You'll hear more of what America really sounds like today than anything I know. Stuff will come in from tank towns in Tennessee, the Carolinas, Michigan, and Minnesota. Everywhere. I'm not referring to music particularly, but to the whole beat and sound of each station as it jabbers away to the local rednecks. I listened for three hours one night to a station in Hattiesburg, Mississippi, and after a while I had the feeling that I was truly eavesdropping on something I shouldn't have heard.

TV will never have this flavor, since even local stations all over the country rely on net-produced shows and films with only an occasional local newscast, but radio is today more and more the voice of individuals in specific places as network radio dies and the locals come into their own. The old rules of formality have been knocked down and the 250-watters are getting less inhibited by the day. One night I monitored a guy doing a play-by-play broadcast of a softball game somewhere in West Virginia, in W. Va. patois, sponsored by a furniture dealer who did his own spots and whose daughter played first base for the strong local nine. Only in America.

It is really a gasser to hear what a local news commentator on

a Texas station has to say about the Supreme Court and desegregation. He drawls on and on and sounds exactly like twentieth-century Texas. He is followed by two guys who play records of people called the Delmore Twins and Granpa Copas. Between discs they hawk plastic Christ statues that glow in the dark in "real-life" color, a pocket Bible with a metal cover guaranteed to protect the heart from bullet wounds and stabbings, a guilt-making kit, plastic ukuleles with instructions "that can be understood even by those who can't read," wallets autographed by Elton Britt, and books for "serious" students of sexology (must be over 21, we trust you). They go on all night in two languages and 150 per cent modulation.

Man, dig the folk. They have many sounds and different beats and it isn't hard to pick up on some of this Vox Humana. The one thing it is, if nothing else, is authentic. Most local stations work on such narrow budget margins that they can't risk getting out of touch with the listeners. They rarely rely on jazzy (and largely phoney) polls to find out what is being dug by the citizenry; hence what they dish out is pretty close to the main stream. It is all pretty hairy stuff, rich and ripe, but as American as the "folk" can ever get.

Authors who have articles in press which they think are suitable for our Reprint Series are urged to send a manuscript copy to the Executive Secretary for consideration. Articles should be submitted to us as early as possible so we can arrange with the publisher to purchase reprints or obtain rights to reprint the article.

TAPESCRIPTS: INTERVIEW WITH TROY GRAY (T-15)

These tapescripts, drawn from tapes on deposit in the JEMF Archives, contain resumes of interviews of artists and other personnel associated with the commercial recording industry. These will include reasonably complete but not verbatim transcriptions, preferably made by the interviewer, but, if that is not possible, by a member of the JEMF staff. To avoid possible embarrassment, we will from time to time omit remarks from these published accounts, though, of course, the full tape interview will be made available to bona fide researchers for a fee covering costs. We wish to encourage other researchers to send us copies of interviews they have conducted for deposit in the JEMF Archives. We would like to have transcripts on the model of the following if possible.

Readers are reminded that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The data contained on the tapes has not been reorganized or reworked in any way and therefore serves as an accurate sequential index to the taped oral interview. We will welcome any documented corrections that readers can provide regarding data contained in the transcripts.

* * * * *

On June 29, 1964, record collector Robert Nobley visited Troy Gray at his home in Tallapoosa, Georgia. Troy is the son of the old-time fiddler A.A. Gray, who recorded some fiddle solos for Okeh in the middle 1920's and then appeared on a number of records on the Vocalion label with Seven Foot Dilly and his band. The tape-script of the interview follows.

A.A. Gray born in Carroll County, Sept 7, 1881. Full name was Ahaz Agustus Gray. Father was Matt Gray; mother's name Eliza. A.A. played for his first dance when he was between 7 and 8 years old. His brother, Landon Gray also played. His parents weren't musicians. Grandparents may have come from Carroll County. A.A. was about 25 when he married Ida Clarinda Smith. Troy was born 1906; so his parents must have married about 1901. Troy has a younger brother and a younger sister. A.A. married in Buck County.

A.A. played all over South Georgia, Florida, Birmingham, Tennessee. He knew Carson, Lowe Stokes, McEichen, George Key.

Recorded in Atlanta, only, Troy says. Musicians he played with: Charlie Thompson, John Dilleshaw. For dances he had a regular band: Charlie Thompson and Henry West (?). Didn't quit playing until just before he died. Died at age 57, about 1939. Buried at Methodist Church above the house.

A.A. farmed in addition to his music. His wife and daughter played guitar a little, and sang. Also played with a guitar picker named Brooks from south Georgia

A.A. used to play at fiddlers conventions in Atlanta. Troy thinks he took championship 7 times.

Made only one record for Okeh, didn't get paid much. Didn't get any money for the Vocalion records.

Just about every Saturday night they'd have a get-together at their home, and neighbors would come over. Sang and played. Played with his wife's brothers (their last name was Clay (?)).

Troy's brother played also--he is about 53. Troy is 57--be 58 on August 19.

Tobley describes posters of Gray's band that Troy had--it showed band of four, including Gray, Thompson, West, and Key; two fiddles, banjo and guitar. Thompson was manager.

REVIEWS

Robert Shelton and Burt Goldblatt, The Country Music Story. A Picture History of Country and Western Music. The Bobbs-Merrill Co., 1966. \$7.50

The Country Music Story is a worthy and welcome introduction to the study of a musical form which, until recently, has been almost totally ignored by reputable scholars despite its omnipresence and vigor in American life. A musical phenomenon which has been the staple-fare of millions of rural Americans for the last forty years and which now seems destined to win international acclaim--if the existence of Japanese and Norwegian cowboys is indicative--has been treated by the members of my own profession (the historians) as if it scarcely existed. Only a cursory glance at the major historical works dealing with the post-Civil War and modern South will reveal the brevity accorded folk music generally and country music specifically. For example, the most commonly-used college textbook on the South--Francis B. Simkins' A History of the South--contains less than two pages on folk music and one brief paragraph on hillbilly music--a short, generalized section on the Grand Ole Opry. Simkins' brief treatment, however, actually surpasses that of John S. Ezell's, The South Since 1865, a much-used college text which devotes only two sentences to hillbilly music (another brief mention of the Grand Ole Opry). Even on those rare occasions when rural music is discussed, it is highly romanticized and set in a rarified atmosphere which is largely alien to the realities of the modern South. Almost always the images of the rugged frontier or the isolated mountain farm are evoked. Seldom,

however, is there recognition that rural people have moved increasingly for the last fifty years to urban and industrial centers taking their tradition-based, but modified, music with them.

While scholars have ignored country music, popular information has been disseminated largely by two groups: magazine writers, and the fans, promoters, performers and others within the commercial country music field itself. Their findings have been of varying usefulness to serious scholars, but far-reaching limitations in each group's point of view have always reduced their value. The popular writers have too often been attracted by the seamy side of country music (the heavy drinking, fast-living, hell-for-leather pace of many of the entertainers), or its commercial gaudiness (the big business qualities of Nashville, and the spectacle of bespangled, sequined cowboys driving flashy Cadillacs.) Country music partisans, on the other hand, admit only the good side of their music, rarely reveal any historical consciousness, and show little capacity for constructive self-criticism.

Knowing then what generally has been the approach to country music made by writers in the past, a serious student could easily approach the Shelton and Goldblatt book with a good deal of trepidation expecting a superficial, sensational account by someone who made, perhaps, a quick weekend trip to Nashville. It should be stated at the outset, therefore, that the Shelton approach is a serious, sympathetic, but critical one which shows a marked understanding of country music's role within the folk continuum. Shelton has striven mightily to write an objective account which would be

scrupulously fair to both the old-time devotees and the modern country and western partisans. His prefatory dedication to the John Edwards Memorial Foundation and the Country Music Association bear witness to his dual debt and objective orientation. If his book has any real weakness, however, it derives from this dual approach, because in an effort to please both the scholars and the fans of country music Shelton avoids the critical depth which would illuminate his subject but at the same time alienate some of his potential purchasers. For example, Shelton avoids any direct criticism of the Nashville music industry partially, one would suspect, because much of his research came through the aid of the Country Music Association.

The Country Music Story was initially conceived as a photographic study by photographer-designer Burt Goldblatt who had come into the possession of a wealth of fascinating photographs dealing with country music, but was then expanded into a general survey of the music by Shelton, the folk music critic for the New York Times. Such a synthesis was sorely needed not only to recognize and pay tribute to the music, but also to encourage more intensive studies by making the music more scholarly and respectable. A general study coming at this time, however, cannot help but be a superficial approach because, through no fault of the author, the basic, in-depth research has not yet been completed and probably never can be. Someday, after such independent researchers as Bob Pinson, Fred Hoeptner, and Eugene Earle have had their findings collected and catalogued at some depository such as the JEMF, the way will be open for the kind of definitive, analytical, and sophisticated investigation that country music deserves.

Such errors as have been made in this work are attributable therefore to incomplete research, the brief time in which the project was pushed forward, and reliance on secondary works which were far from error-proof. Anyone who writes a general history of a phenomenon extending over a forty year period is destined to run afoul of a covey of experts who can point out a multitude of mistakes, because somewhere there is someone who is an expert on either Pie Plant Pete, Cousin Emmy, the Carter Family, or Cowboy Slim Rinehart and who will be quick to point out how his hero's career has been inadequately described. I must confess, too, that I have contributed my share of misinformation to The Country Music Story. In the short space of only three pages (pp. 173-175), I have found at least three mistakes which came from my dissertation: e.g., the spelling of Bob "Dunne" instead of "Dunn," the labeling of "Playboy Flour" with the false label of "Bob Wills Flour," and the attributing of false authorship to "Steel Guitar Rag." These and many other errors in my own work have been pointed out to me by the phenomenally knowledgeable Bob Pinson.

Shelton's approach is topical, rather than chronological, and is frankly intended as a general introduction and not a definitive study. The book includes everything from the commercial origins of the music (a topic which I thoroughly botched) to chapters on Jimmie Rodgers, the Grand Ole Opry, the major songwriters, western swing, bluegrass music, and the Nashville Sound. Although all of the chapters are competent discussions, the weakest perhaps is chapter four, a discussion of the "influentials." In this chapter he

discusses such performers as the Carter Family, Roy Acuff, Woody Guthrie, Hank Williams, and Johnny Cash, all of whom are justifiable selections. But one must wonder about the omissions. It must be admitted, of course, that any criticism which takes a writer to task because of what he does not say is perhaps unfair, for any selection of honorees can only be done on a highly personal and subjective basis. But still, one can speculate: What about Bob Wills, Gene Autry, Bill Monroe, Ernest Tubb, Kitty Wells, or Ray Price?

Some of Shelton's other omissions and emphases are also questionable. For example, he is very laudatory of Johnny Cash (and rightfully), but he almost totally ignores George Jones who was the undisputed leader of country music in the two or three year period before the emergence of Buck Owens. Johnny Cash, despite his humble origins and employment of "story" songs, is no closer to the folk tradition than Jones or any number of other modern country performers are. And Cash's appearances at the Newport Folk Festival do not automatically make him a "folk" singer. Other criteria are doubtlessly involved in the definition. Although some of Shelton's omissions might be questioned, and although--in my opinion--he does not recognize the clear distinctions between rockabilly and honky tonk music, Shelton does give the western (or honky tonk) performers the credit that has often been denied to them by both folk buffs and folk scholars. Such performers as Buck Owens, George Jones, Ray Price, Hank Thompson, and Ernest Tubb, although generally ignored by the promoters of folk festivals, actually derive from the folk experience and are producing a music that is probably more closely-attuned to the times than that of their bluegrass cousins.

Most of the criticisms that I have made thus far involve relatively minor matters and really amount to no more than nit-picking on the part of the reviewer. After all, Shelton's judgments are as good as mine or anybody else's. And his contributions outweigh his errors. He includes, for example, a good survey of country music humor; he reminds the reader that country music is not confined exclusively to Nashville and the Grand Old Opry and proceeds to discuss other, often neglected, barn dances: the Renfro Valley Show, WLW Boone County Jamboree, Old Dominion Barn Dance, Big D Jamboree, the Louisiana Hayride, and of course, the legendary National Barn Dance which featured not only an abundance of rural entertainers but such "pop" favorites as George Gobel and Andy Williams as well. Using material garnered from Fred Hoeptner, Shelton includes a discussion of the well-known (to collectors and old-time enthusiasts), but once-obscure, hobo singer from Texas, Goebel Reeves. Although it is difficult to agree with the assertion that Roger Miller's "King of the Road" in any way compares with the hobo ballads of the 1920's, Shelton does show that the hobo song tradition is an old and continuing one.

Above all, although he might not himself consider this to be the main theme of his book, Shelton shows what an almost incredible variety of musical influences and show business forms came together to produce the wonderfully rich, and hybrid, form of entertainment known as Country and Western music. A music generally considered to be rural, Southern, and Anglo-Saxon in nature emerges as perhaps the most diverse in origin and nature that America affords. Country music has absorbed a multitude of instrumental, vocal, and

commercial techniques from a host of sources. Not only does it derive from the vaudeville, minstrel, and medicine show traditions, as Shelton has noted, its diverse strains echo the musical influences of a score of lands and peoples: the mandolin tremolo of Italy, the steel guitar melodies of Hawaii, the lonesome yodels of Switzerland, the fiddle accents of Scotland, the concertina rhythms of France, the guitar stylings of Spain and Mexico, and in many ways, the rhythms, songs, and styles of those forced migrants from Africa who have done so much to enrich American culture.

It is time that Americans became fully cognizant of the varieties, richness, and heritage of their ancient country music. A reading of The Country Music Story is an excellent place to begin.

--Bill C. Malone

Southwest Texas State
San Marcos, Texas

AURORA 22000 NUMERICAL

The publication of the following Aurora numerical introduces a new feature to the Newsletter. Other numericals that are not readily available elsewhere, if not too lengthy, will be published in future issues.

* * * * *

Details on the following series of forty records are scanty. This much is known: the records were released in Toronto, Canada in May, 1931. All were pressed by Brunswick from Brunswick or ARC masters for a company designated in the Brunswick files as "Aurora Syndicate." Most of the artists featured were advertised under pseudonyms; the information below includes both the correct names and the names that appear on the discs.

This data has been taken from the files of discographer Will Roy Hearne, who obtained the information from Helene Chmura, then working for Columbia. Wherever possible, the names and numbers have been checked against Brunswick and Melotone data.

Aurora seems also to have had another series that included hillbilly material; Aurora 237 featured Newton Gaines on songs taken from Victor 40253. The JENF would welcome any further information from collectors regarding this series.

Note: According to Melotone data, the matrix number for Ae 12078, the source of Au 22004, is E35953. It is possible, however, that a later master was used for the Aurora record.

AURORA 22000 NUMERICAL

Cat. No.	ARTIST (Correct Name)	Title	Box.No.	Also On
22000	STANLEY COOKE & HIS ORCH. (Melotone International Band)	Wedding of the Winds	E27268	Mel2071
	STANLEY COOKE & HIS ORCH. (Denny Goodman & His Orch.)	99 Out of a Hundred Wanna be Loved	E35836	Mel2100
22001	THE AURORA ARISTOCRATS (King Oliver & Dixie Syncopators)	Every Tub	E26315	Br3998
	THE AURORA ARISTOCRATS (Will Osborne & His Orch.)	Hello! Beautiful	E36044	Mel2099
22002	THE AURORA ARISTOCRATS (King Oliver & Dixie Syncopators)	Showboat Snuffle	E26317	Br3998
	THE AURORA ARISTOCRATS (Will Osborne & His Orch.)	Lady Play Your Mandolin	E35950	Mel2087
22003	BILLY BLUE & HIS ORCH. (Melo- tone International Band)	My Treasure	E27971	Mel2071
	BILLY BLUE & HIS ORCH. (Dick Robertson & His Orch.)	Would You Like to Take a Walk (Sump'n Good'll Come From That)	E35957	Mel2082
22004	THE AURORA ARISTOCRATS (Carter's Orch.)	Marcheta	E22588	Br3717
	THE AURORA ARISTOCRATS (Will Osborne & His Orch.)	When Your Hair Has Turned to Silver (I'll Love You Just the Same)	E35955	Mel2078
22005	JOE HALL & HIS ORCH. (Three Dominoes)	Hawaiian Dream Girl	SA439	Mel2014
	JOE HALL & HIS ORCH. (Sleepy Hall & His Collegians)	Just a Gigolo	E35166	Mel2066
22006	CHARLIE SIMPSON & HIS ORCH. (Three Dominoes)	Drifting and Dreaming in Hawaii	SA440	Mel2014
	CHARLIE SIMPSON & HIS ORCH. (Ralph Bennett & His 7 Aces)	Yours and Mine	E35898	Mel2062
22007	HAPPY DIXON'S CLOD HOPPERS	When the Bloom is On the Sage	E35692	Mel2052
	MILT SHAW & HIS DETROITERS	The King's Horses (and the King's Men)	E35886	Mel2061
22008	HERMAN BLACK & HIS ORCH. (King Oliver & Dixie Syncopators)	Sobbin' Blues	E25355	Br3741
	HERMAN BLACK & HIS ORCH. (Milt Shaw & His Detroiters)	Blue Again	E35467	Mel2040
22009	DICK SPARLING & HIS ORCH. (Mark Fisher & His Orch.)	You're Driving Me Crazy	E35471	Mel2039
	EARL JACKSON & HIS MUSICAL CHAMPIONS (Duke Ellington)	Rockin' Chair	E35800	Mel2093
22010	WILLIAM FRANCIS--Tenor With Orch. (Willie Robyn)	Lonesome Lover	E35753	Mel2067
		It's a Lonesome Old Town (When You're Not Around)	E35754	--
22011	GRACE HOLT--Comedienne with Orch. (Grace Johnson)	Them There Eyes	E35252	Mel2032
		Walkin' My Baby Back Home	E35922	Mel2065

Aurora 22000 Numerical (continued)
Cat.

No.	ARTIST (Correct Name)	Title	Ark.No.	Also On
22012	MILLER BROTHERS--Vocal Duet with Idln, Gtr & Hca acc. (McFarland & Gardner)	You're As Welcome As the Flowers in May	E21961	Br108
	--	There's No One Like Mother to Me	L29354	Br332
22013	MILLER BROTHERS (McFarland and Gardner)	The Baggage Coach Ahead	E25467 E25468	Br326
	--	The Lightning Express	E25469 E25470	---
22014	ARCHIE RUFF'S SINGERS--Vocal with Gtr, Vln & Pno (Buell Kazee)	The Faded Coat of Blue	E26062	Br206
	DIXIELAND FOUR--Male Quartet with Pno acc.	Down By The Old Mill Stream	E23135	Br4114
22015	HURDY GURDY (Street Organ)	Medley of Songs of Old New York	E27804	Br3992
	--	Medley of Old Timers	E27805	--
22016	LOUIS ACKER--Voice & Gtr (The Texas Drifter)	The Drifter Part 1	L34013	Hel2016
	--	The Drifter Part 2	E34014	--
22017	MILLER BROS.--Vocal Duet with Hca, Idln & Gtr acc. (McFarland & Gardner)	I Was Born Four Thou- sand Years Ago	E21966	Br110
	BUELL KAZEE--Voice & Guitar	You Are False But I'll Forgive You	E26051	Br217
22018	VERNON DALHART--Tenor with Vln & Gtr acc.	After the Ball	E16074	Br2924
	SHAW & KERR--Vocal Duet with Gtr & Vln (Richard Brooks & Reuben Puckett)	She's More to be Pit- ied Than Censured	E27657	Br281
22019	BAKER BOYS--Descriptive Novel- ty (Archie Lee, Bill Brown, "Pops" Melvin, Hoke Rice, Pink Pink Lindsay, & Judge Lee)	A Bootlegger's Joint in Atlanta Part 1	ATL961 ATL962 ATL963 ATL964	Br419
	--	A Bootlegger's Joint in Atlanta Part 2	ATL965 ATL966 ATL967	--
22020	MIKE LONG--Voice & Gtr (John B. Evans)	The Kicking Mule	AL141	Br237
	--	Three Nights Experi- ence	AL142 AL143 AL144	--
22021	PAY LYNCY--Vocal with Bjo & Gtr (Buell Kazee)	The Old Maid	E22570	Br157
	PAY LYNCY--Vocal with Bjo acc. (Buell Kazee)	The Sporting Bachelors	E22573	--
22022	ROCKY MOUNTAINEERS--Singing with Orch. (Ray Cole Mtneers)	She's Too Good for Me	L35275	Hel2036
	--	I Laughed So Hard I Nearly Died	E35276	--
22023	ARNOLD BROTHERS--Vocals with Gtr acc. (Pickard Family)	Get Me Out of This Birmingham Jail	C4696	Br385
	--	I'll Meet Her When the Sun Goes Down	C4697	--

Cat1

No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
22024	MILLER BROS.--Vocal Duet with Mdl'n & Gtr (McFarland & Gardner)	A Picture No Artist Can Paint	E30044	Br350
	MILLER BROS.--Vocal Duet with Bjo, Hca & Gtr Acc. (McFarland & Gardner)	Little Log Cabin in the Lane	E30165	--
22025	JOE WRIGHT & HIS GUITAR-Vocal with Steel Gtr & Cornet (Frank Marvin & His Gtr)	My Mammy's Yodel Song	E30341	Br345
	JOE WRIGHT & HIS GUITAR-Vocal with Bjo, Gtr & Cornet (Frank Marvin & his Gtr)	She's Old and Bent But She Gets There Just the Same	E30342	--
22026	ARCHIE RUFF'S SINGERS--Male Voices with Orch. acc. (Kanawha Singers)	Swing Low, Sweet Chariot	E26258	Br205
	--	Climbing Up de Golden Stairs	E26260	--
22027	VERNON DALHART--Tenor with Fiddle & Gtr acc. --	Down on the Farm	E22465	Br142
		My Mother's Old Red Shawl	E22466 E22468	--
22028	VERNON DALHART--Tenor with Vln & Gtr acc. SHAW & KERR--Vocal Duet with Pno, Vln & Gtr acc. (Frank & James McCravy)	The Letter Edged in Black	E15768	Br2900
		The Vacant Chair	E27964	Br4455
22029	VERNON DALHART--Tenor with Gtr acc. --	Boston Burglar	E16055	Br2942
		Wild & Reckless Hobo	E16056	--
22030	YODER'S YOKELS (Happy Dixon's Clod Hoppers) --	The Freck on the Southern Old 97	E34982	Hel2052
		Bully of the Town	E34983	Hel2007
22031	LOUIS ACKER--Vocal & Gtr (The Texas Drifter) --	At the End of the Hobo's Trail	E34015	Hel2047
		The Oklahoma Kid	E34016	--
22032	ROY HARVEY'S RAMBLERS (Roy Harvey & Ho.Car. Ramblers --	I'll Be There, Mary Dear	AL271	Br234
		As We Parted at the Gate	AL276 AL277	--
22033	MILLER BROTHERS--Vocal with Gtr & Mdl'n (McFarland & Gardner)	He Carved His Mother's Name Upon the Tree	E22880	Br171
	MILLER BROTHERS--Vocal duet with Hca, Gtr & Mdl'n acc. (McFarland & Gardner)	'Tis Home Because Mother is There	E22895	--
22034	CAMPBELL'S SACRED SINGERS-- Organ & Chimes acc. (Criterion Male Quartet)	Old Rugged Cross	E20474	Br3293
	KANAWHA SINGERS--Male Quartet with Organ acc.	Shall We Gather At the River	E30054	Br328

Aurora 22000 Numerical (continued)

Cat.

No.	ARTIST (Correct Name)	Title	Ax.No.	Also On
22035	CAMPBELL'S SACRED SINGERS-- Voices with Organ Acc. (Old Southern Sacred Singers)	What a Friend We Have in Jesus	E22931	Br172
	--	Safe in the Arms of Jesus	E22972	Br159
22036	SACRED FOUR--Voices with Organ acc. (Collegiate Choir)	God Be with You 'Till We Meet Again	L20086	Br3294
	--	Lead, Kindly Light	E20084	--
22037	ROCKY MOUNTAINEERS (Wilfahrt's Concertina Orch)	Tinker Polka	LP706	Br407
	--	Clarinet Polka	MP707	--
22038	ARNOLD BROTHERS--Fiddle & Gtr Duets (Kessinger Brothers)	Over the Waves Waltz	E30182	Br344
	--	Black Hawk Waltz	E30183	--
22039	ARNOLD BROTHERS (The Tenn- essee Ramblers)	A Fiddler's Contest	AL308	Br257
	ARNOLD BROTHERS (Kessinger Brothers)	Sourwood Mountain	E29276	Br308

OF SPECIAL INTEREST

FOLKLORE & SOCIETY, Essays in honor of B.A. Botkin, edited by Bruce Jackson, Folklore Associates, Hatboro, Pa., 1966. 204 pp. \$5.00

Of particular interest in this collection of eleven essays is "Some Child Ballads on Hillbilly Records," by Judith McCulloh. This paper presents transcriptions and analyses of eight hillbilly recordings of Child ballads. It will soon be available as Number 10 in the JEMF reprint series. Also of interest in this volume in the field of commercial folk music, are "The Ballad Scholar and the Long-Playing Phonograph Record" by Kenneth S. Goldstein, and "Cents and Nonsense in the Urban Folksong Movement: 1930-1966," by Ellen Stekert.

THE AMERICAN FOLKLORE SOCIETY, 1966 Annual Meeting. Three papers relevant to JEMF interests were presented: "Woody Guthrie as Folk Informant and Folk Composer," by Richard Reuss; "A Dynamic Approach to Tradition: Bill Monroe," by Ralph Rinzler; and "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. The latter paper has been accepted for publication in the Journal of American Folklore, and will be available in the JEMF reprint series.

CARTER STANLEY DIES

It is with sadness that we report the death of Carter Stanley and reprint the following notice which appeared in Sing Out!, Vol. 17, No. 1 (February-March, 1967), p.1. This obituary is reprinted with the permission of the author and the publisher.

* * * * *

BRISTOL, VIRGINIA. Carter Stanley, one of the great Bluegrass musicians of our time, and a major figure of American music, died here on December 1. With his brother Ralph, Carter Stanley formed the nationally famous Stanley Brothers Band in 1946. For two decades, this group exerted a profound influence on the course of country music and on the urban folk music field as well. They were particularly appreciated for their affinity to their own folk roots in the mountains. Like Bill Monroe, the Stanley Brothers remained popular with the mountain people. Carter Stanley's restrained, yet highly emotional singing was always one of the hallmarks of the group.

In his early years, Carter composed many country songs and transformed many of the traditional ballads into terms that were meaningful to the mountain people. Carter composed many of the verses to the song, "Man of Constant Sorrow" as the song is known today. Of all Bluegrass musicians, Carter Stanley was one of the most complex, tragic and modern figures. His thoughts were always independent and individualistic. His concerns were for many aspects of life -- religious, psychological, political, philosophical, and artistic, while his expression was always in terms of country songs. His final tribute is that his works have become a part of American traditional music and will live on that way.

-- John Cohen

JEMF HOLDINGS: SERIAL PUBLICATIONS Pt. 4

In this issue, the Newsletter continues a list of those serial publications which the JEMF has on file. The Foundation would appreciate any issues of publications which it lacks. Also, if readers are aware of any publications missing from this list which they feel would be important to the Foundation we would like to hear about them.

JAZZ MUSIC: Vol. 9, No. 1; Vol. 2, No. 2

JAZZ REPORT: Complete except for Vol. 1, No. 3

KHROME KAZOO: Complete to date.

THE LITTLE SANDY REVIEW: Complete to date.

MATRIX: No's 20-26, 28, 32, 33, 40, 53, 54, 57, 59-68

MOUNTAIN LIFE AND WORK: Summer 1963, Mar. & Spring 1965,
Spring 1966.

MOUNTAIN MUSIC BLUEGRASS STYLE (Japan): Vol. 1

MUSIC BUSINESS: Vol. IX, No. 30

MUSIC MAKER (Australian): Vol. 3, No. 7; Vol. 5, No. 1

MUSIC CAPITOL NEWS: Vol. 1, No's 5 & 6

MUSIC CITY NEWS: Vol. 1, No's 7-11; Vol. 2, No's 3-12;
Vol. 3, No's 2, 5-12; Vol. 4, No's 1, 2, 4-8

THE MUSIC REPORTER: Vol. 7, No. 16

NEBRASKA FIDDLERS' NEWS: Vol. 1, No's 1-9; Vol. 2, 1-5

OLD DOMINION: August 1965

OLD RECORD SHOP: No's 102, 103

PAMPER PAMPHLET: Vol. 1, No's 10-12; Vol. 2, No's 1-2

PROMENADE: Vol. 1, No's 1, 8-10; Vol. 2, No's 2, 4-6, 9-10;
Vol. 3, No's 4-6, 9; Vol. 4, No's 3, 4-9; Vol. 5,
No's 1-10; Vol. 6, No's 1-5

RECORD RESEARCH: Complete Run.

RECORD RESEARCH SUPPLEMENT: No's 1/2, 2-4, 6-8, 10-17

RECORD WORLD: No's 930-1028 except No's 935-936, 942-943,
945-948, 975-977, 996,

RECORDED FOLK MUSIC: 1958, 1-6; 1959, 1-6

JEMF REPRINT SERIES

To get one free copy of any one of the reprints listed below, write to JEMF and ask for the one you want. For orders of more than one copy, whether of one item or of different items, send 50¢ for each reprint requested.

3. "An Introduction to the Study of Hillbilly Music," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78 (1965)
5. "The Skillet Lickers: A Study of a Hillbilly String Band and Its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965)
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)

MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies for \$1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival

Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

NEWSLETTER

Vol. II, Part 3--June, 1967--No. 6

The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions. To further its aims the Foundation has initiated a Reprint Series of scholarly articles and plans, for the future, a parallel Monograph Series.

The JEMF Newsletter is established to inform its officers and friends of Foundation activity. It is intended to complement existing academic and amateur journals. The JEMF Newsletter shall publish:

Foundation reports,
Works-in-progress items from collectors and scholars,
Notes and queries,
Bibliographic, biographic, historical, and discographic
data,
Reprints of material from ephemeral sources.

The JEMF Newsletter will be published several times a year at irregular intervals. Each volume will run from July through the following June, with each issue, or part, paginated consecutively. Issues are also numbered consecutively from the inception of the Newsletter.

Subscriptions to the JEMF Newsletter may be obtained by all interested persons at a rate of \$2.50 for ten issues. Back issues are available at 35 cents each.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications and manuscripts to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.

The editors are pleased to reprint, with permission of author and publisher, this long overlooked study in the area of hillbilly music. The article was originally published thirty-five years ago by Alfred V. Frankenstein in the Musical Courier, a weekly periodical devoted primarily to classical and art music. Its author, Mr. Frankenstein, was music and art critic for the San Francisco Chronicle from 1934 to 1965, and since 1965 has been art critic full time. He teaches a course in American folk music at Mills College.

With the sole exception of the writings of Odum and Johnson, this work was the first to treat commercial recordings as significant documents in the field of folk music. Furthermore, it was without precedent in its stress on the impact of hillbilly recordings on the traditional music of America. The article seems to have been ignored by scholars and collectors since, although it was tabulated in a checklist of magazine articles dealing with hillbilly music (compiled by Joe Drochetz in Disc Collector, #19).

Frankenstein remarks on the similarity between Stoneman's recording and one of the versions given in Cox's Folk-Songs of the South (F version, p. 229). It is interesting to note that in an interview by Eugene Earle in 1964, Stoneman stated that he had learned the ballad from Cox's book. This collection was the source of several of his texts.

Discographical data for the two records discussed are as follows:

"The Brave Engineer"--Roy Harvey with the North Carolina Ramblers. Recorded Sept. 17, 1926 in New York. Released Sept. 20, 1927 on Columbia 15174-D (W142640).

"Wreck of the C. & O. (or 'George Alley')"--Ernest V. Stoneman, The Blue Ridge Mountaineer. Recorded June 21, 1926 in New York. Released on Edison 51823 (11055) and Edison Cylinder 5198 (16181).

Mr. Frankenstein has asked the editors to add the following sentence to the first footnote of the article:

"Stoneman's tune, apparently as sound a folk product as his text, is in the pentatonic scale without fourth and seventh. Harvey's tune, derived from that of a 19th century popular song, is heptatonic, although it touches on the seventh degree only at the final cadence."

GEORGE ALLEY

A STUDY IN MODERN FOLK LORE

How the Balladists Work Their Wiles in Fact and Fancy

By ALFRED V. FRANKENSTEIN

THE study of the folk song as a phenomenon of the living present is largely an achievement of the current generation of ballad editors. The eighteenth century editors, men like Percy and Ritson, confessed themselves literary antiquarians. Percy called his collection *Reliques of Ancient English Poetry* and Ritson's title was *Ancient Songs*. Later editors, like Child and Gummere, in their concern with the remote origins of balladry in general as distinguished from the origins of specific ballads, in their almost exclusive interest in old broadsides and manuscripts, in their insistence upon anonymity as a criterion of genuineness, created in the popular mind the notion that the ballad is a mysteriously self-originated product of dead centuries.

Even though it has become generally known that folk songs can be and are being collected from the singing of living persons I find an almost universal impression among city dwellers that these singers are lingering freaks of human longevity rapidly dying off in remote mountain cabins.

HILL-BILLY POPULARITY

Proof of the present vitality of the folk ballad can be found in every catalogue of phonograph records. Since 1920 the issuance of "hill-billy" records has become an established part of the business of all the recording companies in the country. Those songs are not recorded by refined and lovely ladies using the Steinway grand arrangements of folk songs published by Cecil Sharp or Howard Brockway. The records are made by farmers, mill hands, carpenters, moonshiners, square dance fiddlers and wandering guitar pickers not much above the status of beggars. They sing and play the traditional music of America, and their records are in demand almost exclusively in the large area south of the Ohio and west to Texas where the scholarly ballad collector finds inexhaustible material.

Hundreds and thousands such discs have been sold. The commercial recording of hill-billy records has been so successful that money-wise composers of Broadway have turned their attention to the creation of ballads in the folk manner on disasters in the day's news, and the recordings of such songs have perhaps unfortunately come to outnumber the recordings of the traditional material by about two to one. But the Tin Pan Alley ballad has not killed the folk song. If it has done anything it has added some new pieces to the orally transmitted repertoire. For, as a hill-billy singer once told me, records of this type are not purchased merely to be listened to. They are bought because the buyer wants to learn a new song to sing himself.

The fascination which hill-billy songs of all types exercise upon small town and country people in the south is attested by an experience of my own in Mount Sterling, Kentucky. I was there on a Saturday night in Summer, when the whole town turned out and the farmers of the neighborhood drove in. At the far end of Main Street was a radio store with the latest jazz from Louisville blating out of a loud speaker over the pavement. No one paid any attention to it. In the middle of Main Street was a phonograph shop whose proprietor was playing hill-billy records on a machine at the door. His audience was as thick as the row of spectators about a public score board during the World Series. At the far end of Main Street was a beggar with a guitar and a repertoire of mountain songs. He too had a silent crush of listeners about him.

It is not my purpose in the present paper to discuss hill-billy records in general but to point out by means of a specific instance their value as laboratory material for the study of folk song. Some native American ballads are old. Some arose day before yesterday, and tomorrow new ones will sprout. The incident giving rise to an American ballad, the original author version, and the transmutations of his original in folk circulation, can often be put together to make a complete case history. In the instance of the ballad on the death of George Alley we have not only the history of the event and the ballads but we have also a poem on the same subject by an educated professional writer. We are thus provided with the unique opportunity of comparing the attitudes of the poet, the balladist, and the folk, toward the same event.

HOW ALLEY BECAME IMMORTAL

On October 23, 1890, the Chesapeake and Ohio train known as the F.F.V., (which officially means Fast Flying Vestibule, but which is unofficially understood as signifying First Families of Virginia) eastbound from Cincinnati to Washington, was wrecked by a landslide near Hinton, West Virginia. The engineer, George Alley, died that day of injuries received in the wreck. How soon after this event the ballad about it was in circulation one cannot say with certainty but such ballads usually make their appearance within a few days of the occurrence they celebrate. Between the years 1915 and 1918 Professor John Harrington Cox of West Virginia University collected ten versions of the song, which he believes "was started on its way" by a negro who worked in the roundhouse at Hinton. The implication of the phrase quoted from Cox is that the Hinton song was merely the germ out of

which the ballad, as Cox collected it, developed in the process of folk circulation. I am inclined to believe that the song as composed by the original singer was not much different from the song that Cox found twenty-five years after the death of George Alley. For all ten of Cox's versions resemble one another closely. If the original ballad had undergone much folk-change between the years 1890 and 1915 ten widely different instead of ten closely similar versions would have been recovered at the later date.

Mr. Cox, when he published his material on George Alley in his *Folk Songs of the South*, did not know or was not interested in a poem on the death of the engineer which appeared in Alley's home town paper, the *Clifton Forge and Iron Gate Review* (a week after the accident) and is a piece of memorial verse written by Alexandra McVeigh Miller, (aunt of George Alley) who was an author of popular novels at least one of which is still sold in a paper-back edition marketed through the Woolworth stores. A comparison of Mrs. Miller's poem (sent me by L. F. Alley, a brother of George), with a version of the ballad close to the author's original throws into dramatic relief the difference between the psychologies of the self-conscious poet and the ballad composer. Three stanzas of Mrs. Miller's *In Memoriam* follow:

He is dying! Are they coming?
Will he hear their last good-bye?
Last night when he passed from them
Little did he think to die—
Die like this by dread disaster,
Ending his young life so soon,
Ere the morning of existence
Changed into life's fervid noon.

He is dying! Are they coming?
Ah, there is some strange delay!
And the iron horse lags hourly
While his weak life ebbs away.
But the brave young martyr murmurs
Messages for home and wife—
Planning for their future welfare
When he shall be done with life.

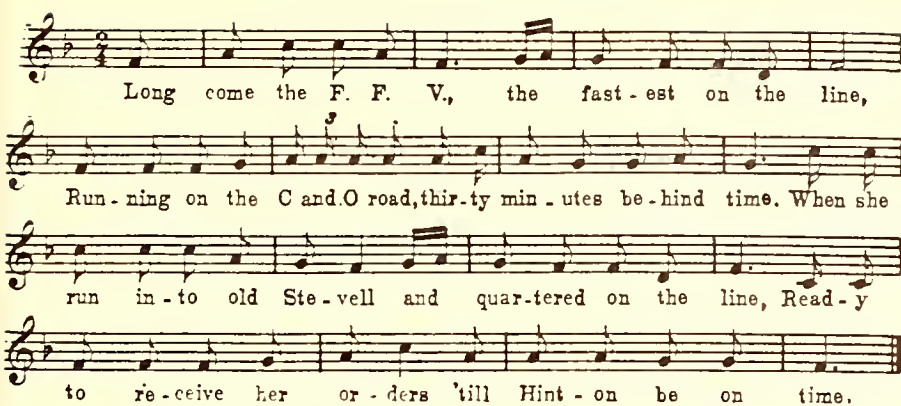
(Three stanzas omitted)

He is dying! Are they coming?
Yes, on Heaven's crystal shore
There were angels watching, waiting,
Loved ones who had gone before.
They were ready to receive him,
Mother, sisters, kindred, friends,
And the heavenly hosts gave welcome
To that life that never ends.

THE BALLAD GOES ON

Let us compare this with a version of the George Alley ballad as recorded by Ernest V. Stoneman of Galax, Virginia. Stoneman's version is close to one given by Cox, and hence, if my reasoning is right, close to the author's original.*

Wreck Of The C And O



THE WRECK OF THE C. AND O.

'Long come the F.F.V., the fastest on the line,
Running on the C. and O. road thirty minutes
behind time,
When she run into old Stevell and quartered on
the line,
There to receive her orders 'til Hinton be on time.

When at Hinton she made her stop, the engineer
was there,
George Alley was his name, with curly golden
hair,

And his fireman, Jack Dickinson, was standing
by his side,
Ready to receive his orders, and in the cab to ride

George's mamma came to him with a bucket on
her arm:
"Pray to God, George my son, be careful how
you run.

Many a man has lost his life to make up lost time;
If you run your engine right, you'll get there just
in time."

"Dear mamma, your advice is good, to it I will
take heed,
But my engine she's all right, and I know that
she will speed.
Yes, o'er this road I mean to fly, with speed un-
known to all,
When I go at Big Bend Tunnel you'll surely hear
my call."

Said George to his fireman, "A rock ahead I see,
I tell you death is a-waiting there, to snatch both
you and me.
From this cab you now must fly, your darling life
to save,
I want you to be an engineer when I'm sleeping
in my grave."

"No, no, George I cannot go, I want to die with
you!"
"No no, Jack, that will not do, I'll die for me and
you!"

From his cab Jack did fly, New River she was high,
And as he struck the water old Number Four
flew by.

Up the road she darted, upon the rocky crag.
Upside down the engine turned, upon his breast it
smashed.

His head was on the firebox door, while burning
flames rolled o'er.

"Glad I was born an engineer to die on the C.
and O!"

The people to the engine run, to see the engineer,
And Georgie said "God bless you, friends, you'd
surely find me here!"

There never was a braver man than Georgie Alley
born

To die upon the C. and O road one reckless July
morn.

The doctor said, "Now Georgie, my darling boy,
be still!

Your precious life may yet be saved, if it is
God's blessed will!"

"No, no, Doctor, I want to die so free,
I want to die with my engine, one hundred and
forty three!"

The poet is concerned with the emotional implications of George Alley's death, the balladist with the sensational story of the accident. The poet preaches the funeral sermon; the balladist writes a news story. It is a news story with the "lead" left out, to be sure, but it is none the less a news story for all that. Sensational news stories run in certain conventional patterns, and if the facts in a given case do not fit the conventions the yellow journalist will invent facts that make the case fit. The balladist has done the same thing here. George Alley's mother had died years before her son was killed, but since parental visitations to those under sentence of death are an inevitable commonplace in balladry, the ballad writer resurrected the dead lady and allowed her to give her ghostly advice.

FROM MOUTH TO MOUTH

If Stoneman's version of George Alley is close to the author's original, the version of the story recorded for the phonograph by Roy Harvey shows us the ballad after it has undergone the weathering incidental to folk circulation.

THE BRAVE ENGINEER

Georgie's mother came to him,
Bucket on her arm.
She says to him, "Son Georgie, dear,
Be careful just how you run,

"For many poor man has lost his life
Trying to make lost time.
If you run your engine right
You'll get there just on the time."

"Dear mother, I know your advice is good.
To the latter I'll take heed.
I mean to run old Number Four
The swiftest ever was seen."

Georgie to his cab then stepped,
Throttle he did pull.
Old Number Four went across that mountain
Like a fiery big angry bull.

Georgie says to his fireman, Jack,
"Shovel in a little more coal.
When we blow for the Big Bend Tunnel
They will surely hear our sad call.

Georgie says to his fireman, Jack,
"Big rock ahead I see.
I know that death is a waiting there
To grab both you and me."

Up that road they rambled,
In that big rock they crashed,
Upside down that engine turned
On Georgie's breast it smashed.

His head was upon the firebox door
While running flames did roll.
"Glad I was born an engineer
To die on old Number Four!"

METAMORPHOSIS OF TRAGEDY

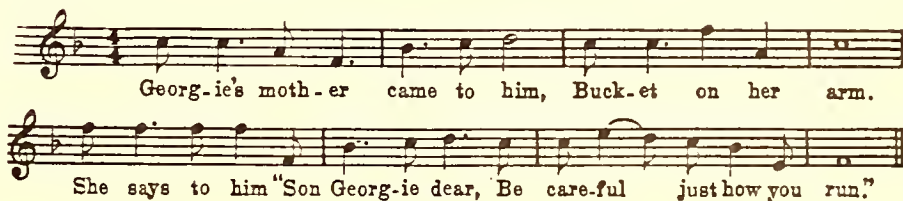
It will be seen at once that all local references except one have dropped out. The Big Bend Tunnel is alluded to probably because it is mentioned in a number of ballads and is therefore better known as a song reference than the names of the towns and the river.† The names of the engineer and fireman are reduced to a non-committal "Georgie" and "Jack," and the name of the train to an equally non-committal "Number Four," while the name of the railroad is gone altogether. The song is becoming universalized through the suppression of particularizing details, and consequently the opening stanzas of the Stoneman version, which serve chiefly to establish the locale, are suppressed in the Harvey version. Two other features of the Stoneman ballad which do not bear directly on the central dramatic fact of the wreck have also been cut out. The dialogue between George and Jack in which Alley offers to sacrifice his life for the other man, a dialogue which the original balladist inserts because it serves the double purpose of creating suspense and bringing out the heroism of the engineer, is gone. Gone likewise are the anti-climactic stanzas about the rescue of Alley and the doctor's efforts to save his life. The dialogue between George and his mother remains because it fits the universal ballad convention noted above.

The Stoneman version of the death of George Alley is a "human interest story." The Harvey version, further from the author and closer to the folk, is a "plain, unvarnished narrative." The Stoneman version contains the "who, where, what, when, why and how" of the cub reporter. The Harvey version is almost exclusively "what." The Stoneman version is the story of a hero. The Harvey version is the story of a wreck. The difference between the two is a measure of the degree to which *Das Volk dichtet*.

*Comparison of these melodies is interesting. Stoneman's tune is recognizably similar to Cox's, but is by no means identical with it. Harvey's melody derives from a later and more popular disaster song, *The Wreck of the Southern Old 47*. The tune of "95" itself derives from a ship that never returned, by Henry Clay Work, composer of *Marching Through Georgia*.

†Out of the songs sung by the laborers who built the Big Bend Tunnel in the seventies emerges the most gigantic figure in American folk lore—John Henry, whose adventures have been treated in literary form by Roark Bradford in a recent book and are the subject of a scholarly treatise by Professor Guy Johnson of the University of North Carolina. The tunnel also figures in the widely sung ballad of murder and hanging, John Hardy.

The Brave Engineer



One scarcely needs to go beyond the first lines of the two poems to establish the difference between the ballad and the work of the consciously literary author. Where the poet exclaims in fervor "He is dying! Are they coming?" the balladist informs us where the train came from and where it was going.

With this issue of the JEMF Newsletter we begin a series of reproductions of graphics from our files. Each document will be prefaced by a brief commentary. We hope that this series will demonstrate that graphic items relating to neglected areas of popular culture often serve a dual purpose: sentimental value as memorabilia and sometimes the only documentation for historical reconstructions.

* * * * *

Introduction to a Series

From the inception of inexpensive printing, musical and theatrical events were proclaimed by printed announcements. Such graphic artifacts were variously named to describe form or function: bill placard, broadside, slip, brochure, circular, poster, card, leaflet, throwaway, hanger, streamer, program, advertisement.

When phonograph cylinders and discs became marketable commodities they were featured in press and journal advertisements of the day. Also, musical personalities were associated with record company labels or hit numbers in a variety of advertisements. Students of popular culture find in advertising many clues to public taste and mores. Folksong scholars are drawn to commercial music graphics to fill out the account of the music industry's encounter with folk culture. A particular ad or poster may retain the likeness of a performer, or it may contain valuable biographical and discographical data. An ad's copy may become our clue to the meaning of a song to its former audience. If we perceive the sound recording as a vocal document, then the printed form which announces the record or the appearance of the recording star is a comparable visual document.

Generally the printed ephemera complementing records was cheaply done and invited destruction. In a sense the hand-bills,

throwaways, and store-streamers of the 1920-30's are, today, far rarer than the race and hillbilly records they announced. In 1935 Mrs. Carrie Rodgers described the billing method used by her husband's 'hillbilly ork' during barnstorming days (My Husband Jimmie Rodgers). Rodgers passed out "those minute hand-bills which showmen term 'tonighters,' printed on slips of red, blue, green, yellow, pink and lavender paper" (P. 92). "Much of the type was handset, some of the letters upside-down, and the cuts, showing Jimmie with his old guitar, were smutched and spotted with ink smears, making him look as though he were peering out through a black snowstorm" (p. 230).

I know of no one who has retained a Rodgers newsprint "tonighter" but can point to a similar Carter Family throwaway which is currently visible. During 1962 Jim Walsh of Vinton, Virginia, showed me a fragile Carter Family hand-bill--yellowed and creased. Professor Doyle Moore of the University of Illinois art department "restored" the item. Freeman Kitchens included it in the Sunny Side Sentinel of May, 1964 and I provided an explanatory article. Subsequently this hand-bill was again reproduced in the New Lost City Ramblers Songbook (p. 61), the Country Music Who's Who, 1966 Edition (part 8, p. 15) and most recently in Shelton and Goldblatt's The Country Music Story (p. 72). It can confidently be asserted that its present-day distribution is far greater than its initial distribution by A.P. Carter himself when he "billed ahead" prior to personal appearances of the Family.

Nearly every serious collector of race, hillbilly, or folk-song records has found some announcements, posters, or ads. Such

graphic material is slowly accumulating in sound recording collections such as the Library of Congress Archive of Folk Song, the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center in New York City, the Indiana University Archives of Traditional Music, the Thomas Alva Edison Foundation Re-Recording Laboratory at Syracuse University, the Stanford University Archives of Recorded Sound, the Archive of New Orleans Jazz at Tulane University, and the John Edwards Memorial Foundation.

---Archie Green

COMMERCIAL MUSIC GRAPHICS: ONE

In "Hillbilly Music: Source and Symbol" (JAF, July, 1965), I noted that there was no precise baptismal date for this idiom, but I assigned priority to a "first" record: Fiddlin' John Carson, "The Little Old Log Cabin in the Lane/The Old Hen Cackled and the Rooster's Going to Crow" (Okeh 4890).

A fine tall-tale is linked to this Okeh record. It was first published by Kyle Crichton in Collier's (April 30, 1938). The tale seemed to enter folksong fan consciousness via Harry Smith's colorful brochure for his Anthology of American Folk Music (Folkways FA 2951-2953). Alan Lomax gave it another turn in The Folk Songs of North America (1960). He asserted that Ralph Peer "decided to risk his company's disapproval and cut the (Carson) disc. 'It was so bad that we didn't even put a serial number on it,' he (Peer) recalls...(The local Atlanta dealer was pictured as ordering some 16,000 copies of the disc.) When the national sale got to five hundred thousand we were so ashamed we had Fiddlin' John come up to New York and do a re-recording of the number'"(p.281)

The facts are far less dramatic. Peer didn't like Carson's singing, but there is no evidence of "company disapproval," of sale of 16,000 copies lacking "a serial number," nor of a half-million sale prior to a re-recording session in New York.

The full account of hillbilly music's "first" record is not completely known, but advertisements appearing in the Atlanta Constitution and the Atlanta Journal for August 3, 1923, display graphic evidence offering proof that by August 3 the disc had been assigned a regular catalog number (Okeh 4890), and that copies were on sale in Atlanta as well as "other principal towns and cities." When Carson's disc was recorded on June 14, 1923, Polk Brockman ordered 500 copies as an uncataloged special for local consumption. The consignment reached Atlanta by July 13. Presumably it was sold out by August 3 when regularly cataloged items were available. This three-week span was certainly too brief to sell thousands of the local fiddler's records. Furthermore, I do not know of any collector who has this early uncataloged special.

To my knowledge the Constitution and Journal ads were the first to announce Carson's record. Insertions for new Okeh releases had appeared in Atlanta papers twice monthly during 1923, but the August 3 ads were the first to feature material recorded during the pioneer out-of-town Atlanta expedition. The Journal item differed from the one reproduced here in songs listed and other minor details. Presumably both mats were prepared in New York, either by staff people of the General Phonograph Corporation or by its agency: Barton, Durstine & Osborne.

It is interesting to observe that hillbilly music's "first" record was advertised below a Byron Warner "Seven Aces" sketch.

This jazz band of then-recent students (Emory, Georgia Tech, Auburn, Oglethorpe) had previously been featured in Constitution stories as the nation's second radio orchestra. The ad's inclusion of the Morehouse Quartet, "Swing Low Sweet Chariot/Down By The Riverside" (Okeh 4887) is a clue to the wide-ranging taste of Peer and Brockman, as well as to their reaching out for a broad Atlanta Market.

I do not know whether other southern newspapers advertised Carson's disc during August, 1923. In time his record caught on beyond Atlanta and invited imitation and competition. When his kind of music demonstrated wide sales appeal, it became necessary to define it visually.

---Archie Green

This advertisement in its original form was three columns wide on an eight-column page.



WARNER'S SEVEN ACES

Atlanta's Winning Combination Now on Okeh Records

OVER 1,000,000 people in the South have been thrilled with the music of Warner's Seven Aces, as broadcasted from Atlanta by the Constitution.

Now, this same audience can select on Okeh Records the latest dance music by their favorite dance orchestra.

— Try Any One of These —

6 BEST SELLERS

4588 10-10 75c **IN A TEST**—Fox Trot, Warner's Seven Aces
 4589 10-10 75c **EDDIE STEADY**—Fox Trot, Warner's Seven Aces
 4590 10-10 75c **YES! WE HAVE NO BANANAS**—Tenor with Orchestra—Billy Jones
MAGGIE (Yes, Ma'am) (Come Right Upstairs)—Soprano—Tenor—Duet with Orchestra—Billy Jones—Virginia Burt
THE LITTLE OLD LOG CABIN IN THE LAND—Fiddling Solo—Vocal Chorus, Fiddling John Carson of Atlanta
 4591 10-10 75c **THE OLD HEN CACKLED AND THE ROOSTER'S GOING TO CROW**—Fiddling Solo—Vocal Chorus, Fiddling John Carson of Atlanta

4592 10-10 75c **HENPECKED BLUES**—Fox Trot, Guyon's Paradise Orchestra
LOUISVILLE LOI—Fox Trot, Guyon's Paradise Orchestra
 4593 10-10 75c **YES! WE HAVE NO BANANAS**—Fox Trot, Vincent Lopez and His Hotel Pennsylvania Orchestra
LONG LOST MAMA (Daddy Misses You)—Vincent Lopez and His Hotel Pennsylvania Orchestra
 4594 10-10 75c **SWING LOW, SWEET CHARIOT**—Colored Male Quartette, Atlanta Moorehouse Quartette
 4595 10-10 75c **DOWN BY THE RIVERSIDE**—Colored Male Quartette, Atlanta Moorehouse Quartette

For Sale By Your Neighborhood Dealer

Atlanta Phonograph Co.
15 North Pryor Street

Barnes, Inc.
107 Peachtree Street

Carder Piano Co.
80 North Pryor Street

Walter Hughes Piano Co.
88 North Pryor Street

John L. Moore & Sons
62 Peachtree Street

Musik Shop
118 Peachtree Arcade

Ruby Musik Co.
23 Decatur Street

LeRoy Webb & Co.
16 Auburn Avenue

GENERAL PHONOGRAPH CORPORATION, NEW YORK

Okeh Records

The Records of Quality

BUY OKEH NEEDLES FOR YOUR PHONOGRAPH
 Uniform Points—Uniform Lengths—Perfect Reproduction

© G. F. Case

TAPESCRIPTS: INTERVIEW WITH REV. ROBERT WILKINS (T7-155)

These tapescripts, drawn from tapes in the JEMF Archives, are resumes of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, though, the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF Archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, re-organize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

* * * * *

During the late 1920's, the major phonograph firms sent mobile recording units into the Southern states and recorded a vast number of traditional American folk artists. Robert Wilkins was discovered and recorded in Memphis, Tennessee by such a unit from the Victor Company. The singer-guitarist's first session, held in September, 1928, resulted in the release of three country blues performances, the two-part "Rolling Stone" (Victor 21741) and "Jail House Blues" and "I Do Blues" (Victor 23379). Over the course of the next seven years Wilkins participated in three more recording sessions, for Brunswick Records in September, 1929 (four selections) and February, 1930 (four more), and for Vocalion Records in October, 1935 (three of five selections recorded being released), this last held in Jackson, Mississippi. During this seven-year period Wilkins engaged in an active performing career in Memphis and nearby areas. This ended when he renounced the blues life for religion, a conviction which ultimately led to his ordination as a minister of the Church of God in Christ in 1950. In February, 1964, he was found living in Memphis by collector Dick Spottswood, who recorded the singer-guitarist in a program of vocal and instrumental Negro religious songs for his Piedmont label. On the strength of his gripping performances in this album, "Rev. Robert Wilkins, Memphis Gospel Singer" (Piedmont PLP 13162), Wilkins was invited to perform at the Fifth Annual University of Chicago Folk Song Festival, at the conclusion of which, on January 30, 1965, the interview which follows was conducted. Special thanks are due Bill Connett, of the University of Chicago Folk Song Society, who assisted materially in the interview, and of course to Rev. Wilkins, who gave generously of his time, patience and knowledge.

--Pete Welding

Distinguishing between spirituals and blues, Rev. Wilkins remarked that he performs only the former currently because of his conviction that the "body is the temple of the spirit of God" and that only one spirit can dwell in that body at any time. Blues, he feels, are songs associated with the evil spirit, that the feeling blues expresses is not spiritual but sorrowful. It is true that blues help to relieve the "natural soul" of the singer but they fail to provide the sufferer any real spiritual solace; this can come only of praising the Lord and giving Him thanks for all things, good and bad alike. Only then can one achieve exaltation of the spirit, true happiness and joy.

The blues, he said, describe and relieve emotional troubles one might experience during life. The blues singer composes his songs primarily for himself but always is conscious of other potential listeners who might "be happy and enjoy it as I sing it." Wilkins asserted that one need not personally undergo the experiences related in a blues song; the singer often can take as his song material occurrences that have befallen others, his friends and neighbors. Wilkins remarked in illustration that his recording of "Nashville Stonewall Blues" was based in the experiences of a man for whom he had worked in Memphis and who had been sent to the penitentiary for bootlegging. He had told this story to Wilkins, who then constructed a blues about it. Contrasted with this is Wilkins' song "New Stock Yard Blues," which recounts his own impressions of the livestock auction yards in which he worked in Jackson, Mississippi, in 1935.

Robert Wilkins was born in Hernando, DeSoto County, Mississippi, on January 16, 1896. His maternal grandfather had been a

fiddler, and Wilkins was drawn to music at an early age. His first instrument was a bucket he beat to his singing of blues he had heard various local amateur musicians perform. Later this was supplanted by a "juice harp" and, when he was fifteen, a guitar. The first piece he remembers learning to play on guitar was "I Wish I Was in Heaven Sitting Down," a song he had heard performed by a local singer-guitarist, Aaron "Buddy" Taylor, who used a two-finger picking style similar to that Wilkins employs. From Taylor he also learned "Frisco Train," "St. Louis Buck" (a piece used for buck dancing), "Jesse James" and "Casey Jones," among others. Taylor, Wilkins recalled, played in standard and open-G guitar tunings.

Within a year Wilkins had become a proficient guitarist, playing in standard, open-G and open-E tunings. He began playing for summer picnics, Saturday night fish fries, balls, and at houseparties in the Hernando area. He performed for both white and Negro audiences, using the same basic repertoire for both. The dances were either a "drag," to which slow blues were played, or a "two-step," for which any kind of medium-tempo music was used. The whites often would ring dance to the latter; they provided their own caller for such dances. Wilkins said that the only distinction he can recall of his music for white listeners was that he played more in "hillbilly" style, explaining that this meant that he played fewer slow blues for whites than he would for Negro dancers.

Wilkins remarked that he was a popular musician, much in demand for the many social affairs the community supported through the year. There were more playing requests than he could handle.

When the weather permitted he would play on the streets of Hernando on Saturdays, at parties during the week, going from house to house during the winter months.

He felt that he had a gift for music, saying, "I knew it was impossible for me to play like I did unless it was a gift from my birth."

There was little in the way of organized music-making in the area, he asserted. There might occasionally be a pair of guitarists, or a mandolinist and guitarist playing together, but primarily music was provided by single musicians. He recalls fiddlers and banjoists as being rarely heard. Medicine shows sometimes brought the latter with them on their annual autumn visit and it was with such a show that Wilkins met and played with banjoist Gus Cannon and guitarist Jim Jackson, both popular Memphis musicians. Wilkins also claims to have composed and taught the latter "Kansas City Blues," which Jackson recorded (for Vocalion Records in 1927, achieving phenomenal success with it; it reputedly sold in the neighborhood of one million copies, impressive for a race record). Another fine musician who occasionally worked the medicine shows was a local farmer-guitarist, Elijah Avery.

With his mother, Wilkins moved to Memphis in 1915, where he worked on a government bridge construction project, following this with work in a granary. He returned to Hernando to farm during the greater part of World War I, being drafted into the Army five months before peace. He returned to Memphis, where he worked at various jobs over the next decade, reserving music for his own enjoyment. In 1928, however, he met Rev. Lonnie McIntosh, who arranged an audition with Victor Records. When the Victor record-

ing unit came to Memphis (in September, 1928), Wilkins recorded two two-part numbers, "I Told My Rider" and "Rolling Stone," on one day and "Jail House Blues" and "I Do Blues" on the following. The recording was done in an auditorium on Main and Poplar Streets.

Following the release of the records, Wilkins began an active performing career, playing at "pig stands," sporting houses, hotels, houseparties, and the like. He often employed a number of accompanying musicians on these jobs and among those with whom he worked over the next seven years were Little Son Joe (Ernest Lawlar), Leroy Shinault, and several men known to him only as "Spoons," Sonny Boy and Dewey.

Wilkins also recorded as Tim Wilkins; he had carved this name on his guitar, as his full name is Robert Timothy Wilkins. The recordings under this name were made in Jackson, Mississippi, in October, 1935, during which period a number of performances by Minnie Wallace were recorded with a nucleus of musicians which included Wilkins, Lawlar, "Spoons," Will Shade, and a pianist (probably Kid Stormy Weather) from the Jackson area.

Returning to Memphis, Wilkins played one year more before giving up music suddenly in 1936. He had married in 1934 and, not wishing to raise his children in the non-religious atmosphere of the blues, put away his guitar. He had not lived a particularly "fast" life as a blues musician, nor was he especially religious in outlook, though his wife was a regular church-goer. He worked at a cattle stockyard, sold patent medicines door to door, and processed and sold herb medicines of his own compounding, and continues this latter activity to this day.

Wilkins became more and more drawn to the church and in 1950 was ordained a minister in the Church of God in Christ. He currently ministers to a congregation of about forty people in a new, small church in Memphis, where he accompanies, on electric guitar, their singing, occasionally performing solo numbers. Prior to this he had belonged to a church with a congregation of several hundred souls; inasmuch as piano and organ were used in that church, he did not play. He stated that he often is asked to perform at other churches in the Memphis area, but feels his primary allegiance is to his own congregation. He does, however, perform at revival meetings where a number of churches come together. At these he largely accompanies the congregational singing of modern gospel songs, some of which are composed by members of the congregation. He does not perform the older spirituals at these functions.

In the 1920's Wilkins had worked as a porter for the Pullman Company, travelling all over the country, but gave this up when he began his activity as a performer in 1928. He recalled that the other active blues musicians in Memphis at the time were Jim Jackson, Frank Stokes and Ishman Bracey. The greater part of their activity was confined, like his own, to playing at houseparties, pig stands, sporting houses, and the like. They rarely played in taverns or saloons.

Wilkins feels that music is basically a religious experience, citing verses in the Fifth Book of Psalms in support of this. Here it is stated that string instruments, harps and tambourines should be used to praise the Lord, not the devil, which is what blues do,

he asserted. Despite pressures to record blues and thus make money--pressures from his children and neighbors--Wilkins said that he will not record blues. He feels that his religion will not permit him to do so, though he could record such love or sentimental songs as "John Henry," "Corrina" or "Careless Love"--which he does not consider very harmful songs--if he were a Baptist. But as a member of the Church of God in Christ, he could not perform this type of material and find acceptance among his fellow believers. "Fact, I want to do them," he said, "but if it wasn't for hurting so many other people, I'd do it myself. I wouldn't care about hurting myself so much; I feel like I could redeem my own self. But I'd cause so many other people to be lost. With the confidence they have in me and from the God that I preach in my teaching--then if I veer from that, it brings such a great shadow between me and the people. If they were weak people, maybe they would grow doubtful."

--Tapescript by Pete Welding

ERRATA

In the last issue of the Newsletter, page 27-28, the tapescript number (T-154) for the interview with Troy Gray was omitted. Also omitted was the name of the person who prepared the tapescript, Norman Cohen.

POLK 9000 NUMERICAL

The following is a complete numerical list of the Polk record label. These records were pressed for the James K. Polk Furniture Company of Atlanta, Georgia in 1931-32 in initial quantities of 500 copies each. As the last column in the numerical listing indicates the source in every case was the Melotone 12000 series. The items seem to be selected in random order from the Melotone sequence, with hillbilly, blues, jazz and pop all being represented. This information was taken from the files of Will Roy Hearne. We have no further information on any of the commercial aspects of this arrangement and we welcome whatever information readers can provide.

* * * * *

Cat. No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
9001	TED BLACK & HIS ORCH	Maybe It's the Moon	E36789	Mel2209
	ANTHONY TRINI & HIS ORCH	One Night Alone with You	E36837	"
9002	CONNIE'S INN ORCH (Fletcher Henderson & His Orch)	The House of David Blues	E36926	Mel2216
		You Rascal You	E36928	"
9003	MILLS MUSIC MAKERS	The Little Things in Life	E35345	Mel2025
		Don't Forget Me in Your Dreams	E35347	"
9004	EARL JACKSON & HIS MUSICAL CHAMPIONS	Minnie the Moocher Red Devil	E36665 E36668	Mel2164 "
9005	WILL OSBORNE & HIS ORCH	Heartaches When Your Hair Has Turned to Silver	E35951 E35953	Mel2078 "
9006	EARL JACKSON & HIS MUSICAL CHAMPIONS (Duke Ellington Orch.)	Black & Tan Fantasy	E4874- 76	Mel2093
		Rockin' Chair	E35800	"
9007	CAROLINA CLUB ORCH	Allah's Holiday Shine On Harvest Moon	E35875 E36465	Mel2202 "
9008	TEDDY EDWARDS	I Ain't Gonna Give You None Lovin' Blues	C6406 C6407	Mel2097 "

Cat. No.	ARTIST (Correct Name)	Title	Hx.No.	Also On
9009	TEDDY EDWARDS	Them Things	C6039	Mel2037
		Family Trouble	C6040	"
9010	EASY PAPA JOHNSON (Roosevelt Sykes)	Cotton Seed Blues	C6474	Mel2086
		No Good Woman Blues	C6475	"
9011	EASY PAPA JOHNSON (Roosevelt Sykes)	Drinkin' Woman Blues	C6476	Mel2048
		Papa Sweetback Blues	C6477	"
9012	THE SOUTHERN WONDERS (The Sin Fighters)	Heaven in My View	C6802	Mel2056
		The Alphabet of Jesus	C6803	"
9013	DESSA FOSTER & HOWLING SMITH	Tell It to the Judge (Nos. 1 & 2)	C7238 C7239	Mel2117 "
9014	THE JONES BROTHERS	Tell Mother I'll Be There	E36241	Mel2141
	PHIL AND FRANK LUTHER	Will the Circle Be Unbroken	E36429	"
9015	FRANK MARVIN	Yodeling Cowboy	E36863	Mel2213
		Cowboy Yodel	E36864	"
9016	WRIGHT BROTHERS (Probably Kessinger Bros)	Sally Johnson	E29262	Mel2161
		Portsmouth	E29265	"
9017	OTTO GRAY & HIS OKLAHOMA COWBOYS	Who Stole the Lock	E35856	Mel2182
		4000 Years Ago	E35860	"
9018	THE TEXAS DRIFTER (Goebel	The Drifter (Parts 1 & 2)	E34013 E34014	Mel2016 "
9019	REX COLE MOUNTAINEERS	The Waltz of the Hills	E35805	Mel2085
		There's a Blue Sky Out Yonder	E35806	"
9020	AL & JOE BLACKBURN	What Are They Doing in Heaven	E6847-48	Mel2038
		One Night As I Lay Dreaming	E6849-50	"
9021	THE DELIVERY BOYS	My Missouri Home	E35249	Mel2031
		When Your Hair Has Turned to Silver	E35250	"
9022	MILLS MUSIC MASTERS	They Satisfy	E35948	Mel2091
		Please Don't Talk About Me When I'm Gone	E35949	"
9023	JACK WINN & HIS DALLAS DANDIES (Original Memphis Five)	Lovey Lee	E24240-42	Mel2008
		How Come You Do Me Like You Do?	E24251-53	"
9024	INTERNATIONAL BAND (Melotone International Band)	Wedding of the Winds	E27968	Mel2071
		My Treasure	E27971	"
9025	"HAPPY" DIXON'S CLOD HOPPEES	Bully of the Town	E34983	Mel2007
		Steamboat Bill	E34984	"
9026	JACK RICHARDS & HIS MIAMI ORCH.	Waiting by the Silv'ry Rio Grande	E35907	Mel2092
		Dreamy Rocky Mountain Moon	E35908	"

Cat. No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
9027	ANTHONY TRINI & HIS ORCH	Why Shouldn't I? When the Shepherds Lead the Sheep Back	E36836 E36839	Mel2197 "
9028	SNOOKS & HIS MEMPHIS STOMPERS	That's My Desire Makin' Faces at the Man in the Moon	E36858 E36861	Mel2203 "
9029	ROY WILSON & HIS GEORGIA CRACKERS	Deserted Blues Swamp Blues	E35056 E35057	Mel2026 "
9030	FRANKIE FRANCO & HIS LOUISIANIANS	Somebody Stole My Gal Golden Lily Blues	C6179 C6180	Mel2009 "
9031	JACK WINN & HIS DALLAS DANDIES (Irving Mills Hotsy Totsy Gang)	St. Louis Blues Loved One	E29947 E32948	Mel2051 "
9032	MILLS MUSIC MASTERS	I'm So in Love with You Little Spanish Dancer	E35756 E35757	Mel2059 "
9033	"HAPPY" DIXON'S CLOD HOPPERS	The Wreck of the Southern Old 97 When the Bloom Is on the Sage	E34982 E35692	Mel2052 "
9034	JACK WINN & HIS DALLAS DANDIES (King Oliver/Johnny Dodds	Someday Sweetheart Melancholy	E20639 E22727	Mel2064 "
9035	JACK WINN & HIS DALLAS DANDIES (Johnny Dodds)	After You've Gone Wild Man Blues	C1241 E6748 E22725 C796	Mel2027 " "
9036	JACK RICHARD & HIS MIAMI ORCH	The Kiss Waltz Chimes of Spring	E35473 E35625	Mel2042 "
9037	CONNIE'S INN ORCH. (Fletcher Henderson's Orch)	I'm Crazy 'Bout My Baby (And My Baby's Crazy 'Bout Me) Singin' the Blues (Till My Daddy Comes Home)	E36454 E36457	Mel2145 "
9038	SAM KU WEST & HIS ROYAL HAWAIIANS	Hawaiian Hula Sweet Hawaiian Dreams	E6865- 66 E6867- 68	Mel2053 "
9039	CASWELL MILITARY BAND (Melotone Military Band)	The Stars & Stripes Forever Washington Post March	E22289 --91 E24192 --93	Mel2015 "
9040	FRANK FERERA TRIO	One, Two, Three, Four Ua Like No a Like	E36178 E36209	Mel2222 "
9041	CASWELL MILITARY BAND (Melotone Military Band)	Cielito Lindo La Golondrina	E36203 E36206	Mel2135 "
9042	ANNE E. JONES (Lew Cobey)	Marcheta Sometime	E7218 E7220	Mel2221 "

Cat. No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
9043	RICHARD JORDON	Falling in Love Again	E36138	Mel2107
9044	THE WAIKIKI SERENADERS	Just a Gigolo Mauna Loa	E36140 E28517	" Mel2035
9045	AL CARNEY	Bells of Honolulu I'm Alone Because I Love You	E28518 C6389	" Mel2034
9046	FRANK FERERA TRIO	Ukelele Moon Drowsy Waters Aloha Oe	E6390 E36176 E36177	" Mel2115 "
9047	OTTO GRAY & HIS OKLAHOMA OUTLAWS (Cat Came Back Suckin' Cider	E35857 E35858	Mel2127 "
9048	FLOYD TURNER & HIS HOME TOWNERS	Little Brown Jug Ida Red	E7469 E7471	Mel2128 "
9049	THE PICKARD FAMILY (Dad, Mother, Bubba & Ruth)	The Old Grey Goose Is Dead She Never Came Back	C5825 C5826	Mel2129 "
9050	BRADLEY KINCAID	The Red River Valley A Picture of Life's Other Side	C6867 C6868	Mel2183 "
9051	FRANK MARVIN	Bear Cat Papa True Blue Bill	E36199 E36200	Mel2126 "
9052	OLYMPIC QUARTET	Take the Name of Jesus with You (The Precious Name) Will There Be Any Stars in My Crown	E6549 E6552	Mel2076 "
9053	FRANK LUTHER & BUD GREEN (McFarland & Hardner)	Three Leaves of Shamrock Gentle Anne	E6590- -91 E6593	Mel2075 "
9054	FRANK MARVIN	When the Moon Comes Over the Mountain On the Ozark Moun- tain Trail	E36197 E36198	Mel2170 "
9055	THE FOUR BUZZ SAWS (Jimmy Yates, Moe Sigler, E.R.Smith & C.D.Lithicum)	Three O'Clock in the Morning I'm Forever Blowing Bubbles	ATL8010 ATL8011	Mel2105 "
9056	AL & JOE BLACKBURN (Probably Frank & James McCravy)	In the Gloaming Love's Old Sweet Song	E6899- -900 E6901- -902	Mel2045 "
9057	AL & JOE BLACKBURN (Probably Frank & James McCravy)	While the Days Are Going By I Have Read of a Beautiful City	E35571- -72 E35825	Mel2074 "
9058	AL & JOE BLACKBURN (Probably Frank & James McCravy)	The Life Boat Sweeter Than All	E35573 E35765	Mel2185 "
9059	AL & JOE BLACKBURN (Probably Frank & James McCravy)	The Great Judgment Morning Down by the Window Where My Mother Used to Pray	E35574 E35826	Mel2137 "

Cat. No.	ARTIST (Correct Name)	Title	Ex.No.	Also On
9060	REX COLE MOUNTAINEERS	Wilderness	E35277	Mel2055
		I'm Pining for the Pines & Caroline	E35278	"
9061	PHIL & FRANK LUTHER	You Will Never Miss Your Mother Until She's Gone	E36493	Mel2144
		Can I Sleep in Your Barn Tonight, Hister?	E36494	"
9062	THE JONES BROTHERS	The Little Green Valley	E27779	Mel2179
		Drifting Down the Trail of Dreams	E27780	"
9063	AL & JOE BLACKBURN	Leave It There	E6843-	Mel2116
		Bye and Bye	-4 E6845-	
			-6	
9064	BRADLEY KINCAID	The True and Trembling Brakeman	C6873	Mel2184
		The Lightning Express	C6874	"
9065	THE TEXAS DRIFTER (Goebel Reeves)	At the End of the Hobo's Trail	E34015	Mel2047
		The Oklahoma Kid	E34016	"
9066	THE TEXAS DRIFTER (Goebel Reeves)	Land of the Never Was	LA995	Mel2186
		Bright Sherman Valley	LA1026	"
9067	THE TEXAS DRIFTER (Goebel Reeves)	Cowboy's Dream	LA998	Mel2214
		Little Joe, the Wrangler	LA1027	"
9068	STRIPLING BROTHERS	The Big Footed Nigger in the Sandy Lot	BIRM812	Mel2181
		The Lost Child	BIRM813	"
9069	FRANK MARVIN	I'm Gonna Yodel My Way to Heaven	E36709	Mel2224
		Old Ian Duff	E36710	"
9070	REX COLE MOUNTAINEERS	She's Too Good for Me	E35275	Mel2036
		I Laughed So Hard I Nearly Died	E35276	"
9071	FRANK MARVIN	They Cut Down the Old Pine Tree	E36435	Mel2139
		Gone Back to the Hills	E36436	"
9072	PHIL & FRANK LUTHER	Jacob's Ladder	E36428	Mel2140
		Six Feet of Earth	E36430	"
9073	CLARENCE GANUS	Down in Indiana	BIRM806	Mel2142
		All Night Long	BIRM807	

Cat. No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
9074	JONES BROTHERS	A Memory That Time Cannot Erase	E23448 -50	Mel2017
		I Wonder If You Still Remember	E23451 -53	"
9075	PHIL & FRANK LUTHER	When the Work's All Done This Fall	E36495	Mel2143
		Oh! Bury Me Not On The Lone Prairie	E36496	"
9076	AMBASSADOR WALTZ ARTISTS	That Naughty Waltz (Take Me in Your Arms Again & Waltz Memories	E7160 -61 E7164 -65	Mel2249 "
9077	JUSTIN RING & HIS ORCH	Estrellita La Paloma	E36201 E36202	Mel2260 "
9078	SLEEPY HALL & HIS ORCH	This Is The Missus Life Is Just a Bowl of Cherries	E37235 E37236	Mel2256 "
9079	BRADLEY KINCAID	Somewhere Some- body's Waiting For Sale a Baby	C6865 C6875	Mel2262 "
9080	FRANKIE MARVIN	Blue Yodel No. 9 T.B. Blues	E37124 E37175	Mel2250 "
9081	STRIPLING BROTHERS	Red River Waltz Moonlight Waltz	C4127 C4128	Mel2173 "
9082	HOTEL PARAMOUNT ORCH	Good Night Sweet- heart Guilty	E37171 E37172	Mel2245 "
9083	JOE GREEN'S AMBASSADORS	'Til the End of the Waltz Why Can't We Be Sweethearts	E37256 E37257	Mel2269 "
9084	AL & JOE BLACKBURN (Probably Frank & James McCravy)	Ring Dem Heavenly Bells Hide Away	E27928 E27931	Mel2270 "
9085	BOB LESTER & BUD GREEN (McFarland & Gardner)	Sadie Ray Diamonds and Roses	E33139 E33143	Mel2271 "
9086	WRIGHT BROTHERS (Kessinger Brothers)	Hot Foot Salt River	E30181 E30188	Mel2272 "
9087	FRANK LUTHER & CARSON ROBINSON	Silvery Arizona Moon Twenty One Years	E37273 E37326 -27	Mel2278 "
9088	AL & JOE BLACKBURN (Probably Frank & James McCravy)	When the Rest of the Crowd Goes Home (I Always Go Home Alone) (You Are Mine) 'Til the End of the Waltz	E37348 E37386	Mel2279 "
9089	PHIL & FRANK LUTHER	Birmingham Jail Lonesome Railroad	E36431 E36720	Mel2280 "

Cat. No.	ARTIST (Correct Name)	Title	Mx.No.	Also On
9090	REX COLE MOUNTAINEERS	Dancing 'Round the Apple Tree	E35803	Mel2281
		Yazoo, Mississippi	E35804	"
9091	CARSON ROBISON TRIO	In the Cumberland Mountains	E37274	Mel2289
	FRANK LUTHER & CARSON ROBISON	Missouri Valley	E37325	"
9092	GOEBEL REEVES	John Law & the Hobo	C8259	Mel2290
		The Prisoner's Song	C8260	"
9093	BRADLEY KINCAID	Two Little Girls in Blue	C6869	Mel2291
		Gooseberry Pie	C6870	"
9094	AL & JOE BLACKBURN (Frank & James McCravy)	Sometime	E37336	Mel2296
		Sunrise	E37338	"
9095	EDDIE LANG--JOE VENUTI & THEIR ALL STAR ORCH	Beale Street Blues	E37269	Mel2294
		After You've Gone	E37270	"
9096	WILL OSBORNE & HIS ORCH	When the Blue of the Night (Meets the Gold of the Day Day	E37430	Mel2287
		Should I Be Sorry	E37431	"
9097	ANTHONY TRINI & HIS ORCH	I'm Sorry, Dear	E37360	Mel2286
		Cuban Love Song	E37361	"

* * * * *

ARCHIVAL EXCHANGES

Through an exchange with the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library at Lincoln Center, the John Edwards Memorial Foundation acquired nearly eight thousand 45 rpm. discs. Although some of these items do not fit into our specific interests, they will be used for exchange with other archival organizations.

We are pleased that this exchange has been completed for we feel that it establishes a much needed precedent for cooperation and exchange between archives with differing interests. Hopefully, one day institutions throughout the United States will have a system of exchanges whereby each will automatically forward to the

appropriate sister archive those items which it has received unsolicited and which should be housed elsewhere. It is our belief that specialized collections will be the only practical way to gather all of the materials that need to be preserved. Through such a policy of general exchange, each archive will ultimately receive the materials that are its central concern, thus permitting the optimum care and use of the of the documents as well as maximum utilization of space, which will always be at a premium.

CONTRIBUTIONS TO THE FOUNDATION

Since the last Newsletter, the Foundation has received cash contributions amounting to \$185.00 as well as gifts of substantial collections of records which have not yet been evaluated, song folios, and one video tape. We are also grateful to the many fan clubs and magazines who are donating subscriptions to their publications. Our gratitude is extended to all of those friends who have materially aided the Foundation through their gifts and donations, all of which qualify as tax deductions. We would like to acknowledge those who have given us contributions and gifts during the past year: Jack Ames; Campus Folksong Club, University of Illinois; Norman Carlson; Club 47; Judy Collins; David Evans; Bobby Gregory; Anita Haney; Barry Hansen; Jac Holzman; Elroy Kirkpatrick; Margot Mayo; The Richmond Organization; Wesley Rose; Mr. & Mrs. Peter Seeger; Philip C. Shelton; Louisa Spottswood; Mary Travers; WGN of Chicago; Peter Welding; John White; Dave Wylie.

FROM THE ARCHIVES: "GRAND OLE OPRY"

The origin of the name "Grand Ole Opry" is well known. The term was first used in 1927 at which time the WSM Barn Dance used to follow NBC's Music Appreciation Hour. After the first Barn Dance number, Judge George D. Hay said, "For the past hour we have been listening to music taken largely from Grand Opera, but from now on, we will present "The Grand Ole Opry!"

However, the following sentences from November, 1920 issues of Atlanta, Georgia newspapers indicates that this type of comparison between country music and classical music had been made many years earlier:

"OLD TIME FIDDLERS ON EDGE TO DECIDE STATE CHAMPIONSHIP

Atlanta's annual "rural grand opera," the convention of the old time country fiddlers, will open tonight at the Auditorium. The early arrivals among the mountaineer musicians declare that an array of contestants for the Georgia championship will be on hand such as was never seen before..." --Atlanta Constitution, November 19, 1920, p. 7

"UNCLE WATT RANSOM, OF RABUN, ONE-LEGGED VET, ENTERS FIDDLING CONTEST...(At conventions in past years) the audiences include representatives of the "society set," the plain business men who care more for a good tune than for grand opera, and every type of man and woman in the city..."--Atlanta Journal, November 17, 1920, p. 7.

Both of these press releases were probably composed by Virgil W. Shepard, general manager of the fiddlers' conventions.

JEMF HOLDINGS: SERIAL PUBLICATIONS, PART 5

This is a continuation of the list of periodicals and magazines the JEMF has on file. The Foundation would appreciate any issues of publications it lacks. Also, if readers know of publications missing from this list which they feel would be important to the Foundation we would like to hear about them.

REVIEW EXPRESS (England): Complete run

RHYTHM AND BLUES PANORAMA (Belgium) Vol. 6, No's 36, 38-39,
Vol. 7, No. 42

ROUND UP, Diamond Kee Village: April, May, June-July, 1963

SECOND LINE: 1960, No. 1-2; 1961, No's 1-12; 1962, No's 1-12;
1963, No's 1-8, 11/12; 1964, No's 3-12; 1965, No's 1-12;
1966, Jan.-June

SESAC MUSIC: 1966, Vol. 25, No's 6-10

SING (England): Vol. 5, No's 1, 4; Vol. 6, No's 1-10; Vol. 7,
No's 1-5, 7; Vol. 8, No. 5

SING OUT: Vol. 2, No. 9; Vol. 3, No. 2; Vol. 7, No. 1, 4;
Vol. 8, No. 3; Vol. 9, No's 2-4; Vol. 10, No's 1-3; Vol. 11,
No's 1-5; Vol. 12, No's 2-5; Vol. 13, No's 1-5; Vol. 14,
15, 16, 17 complete to date

SINGABOUT (Australia): Vol. 1, No's 1, 3, 4; Vol. 2, No's
3,4; Vol. 3, No's 1-4; Vol. 4, No's 1, 2

SONG HITS: Vol. 30, No's 5, 6; Vol. 31, No. 13

SONGMAKERS ALMANAC: Vol. 1, No's 3-8; Vol. 2, No's 1-12,
Vol. 3, No. 1; Vol. 4, No's 1-7

SONGMAKERS NEWSLETTER: 1966, Sept., Oct., Nov.; 1967, ?, June

SONGSMITH: Vol. 2, No. 2

SOUND FORMAT: Vol. 2, No's 33-47

SOUNDS AND FURY: 1965, July, Dec.; 1966, Feb., Apr., Aug., Sept.

SOUTHERN RAG (Australia): Vol. 2, No. 5; Vol. 3, No. 5, Vol.
4, No. 1

SPIN (England): Vol. 1, No. 7; Vol. 2, No. 6; Vol. 3, No's
2, 4; Vol. 4, No's 5, 6

SPONSOR: Vol. 20, No's 16-21

SPURS: Vol. 3, No's 4, 6, 10; Vol. 5, No. 2

INDEX TO VOLUME II

ABSTRACTS OF ACADEMIC DISSERTATIONS

John Aloysius Fahey - "A Textual and Musicological Analysis of the Repertoire of Charley Patton" p. 12-13

COMMERCIAL MUSIC GRAPHICS

Introduction to a Series, p. 48
Number One, p. 50

CONTRIBUTIONS TO THE FOUNDATION p. 13, 23, 68.

OF SPECIAL INTEREST

Notes on Folklore & Society p. 40
American Folklore Society Annual Meeting 1966 p. 40

FROM THE ARCHIVES

"Dig the Folk," Jean Shepherd, Village Voice 1956 p. 24-26
"George Alley--A Study in Modern Folk Lore," Alfred V. Frankenstein, Musical Courier, April 16, 1932--p. 45-47
"Grand Ole Opry"--p. 69

JEMF

Second Annual Progress Report July 1965 - June 1966--p. 2-5
Annual Advisors Meeting--p. 19-20
Archival Exchanges--p. 67
Holdings: Serial Publications - p. 16, 42, 70
In the News: p. 21-22, 23

OBITUARIES

Mississippi John Hurt, Reprint of N.Y. Times Column - p. 15
Carter Stanley, Reprint of Sing Out column - p. 41

RECORD NUMERICALS

Aurora 22000 Series - p. 36-40
Polk 9000 Series - p. 61-67

REVIEWS

Robert Shelton & Burt Goldblatt, The Country Music Story, Bill C. Malone, reviewer - p. 29-35

TAPESCRIPTS

Interview with Rosa Lee Carson Johnson (Moonshine Kate) - p. 6-11
Interview with Troy Gray - p. 27-28
Interview with Rev. Robert Wilkins - p. 54-60

WORKS IN PROGRESS

Report on interviews with Will Roy Hearne - p. 14

JEMF REPRINT SERIES

To get one free copy of any one of the reprints listed below, write to JEMF and ask for the one you want. For orders of more than one copy, whether of one item or of different items, send 50¢ for each reprint requested.

3. "An Introduction to the Study of Hillbilly Music," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78 (1965)
5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965)
6. "An Introduction to Bluegrass," by L. Hayne Smith. From Journal of American Folklore, Vol. 78 (1965)
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965)
8. "Current Hillbilly Recordings: A Review Article," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966

MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies for \$1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival

Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

NEWSLETTER

Vol. III, Part 1 -- September, 1967 -- No. 7

CONTENTS

Third Annual Progress Report (July 1966 - June 1967)	2
From the Archives: "A Friendly Look at Popular Music" by Barry Hansen	6
JEMF Initiates Record Reissue Series	10
Announcing Formation of "The Friends of the JEMF"	13
Commercial Music Graphics: Two	15
The Early Recording Career of Ernest V. Stoneman	
Introduction	18
Discography (Part 1)	24
Checklist of Published Hillbilly Artist Discographies (Part 1)	29
JEMF Benefit Concert to be Given	31
Gifts Recently Received	31
Errata	31
Obituaries	31
Works in Progress	32
Bibliographic Notes of Special Interest	33
Summary of Board of Directors' Meeting (July 1967)	34
JEMF Holdings: Serial Publications, (Part 6)	35
JEMF Reprint Series	36

* * * * *

The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non profit corporation supported by gifts and contributions.

The JEMF Newsletter is published quarterly. Each volume runs from July through the following June, with each issue, or part, paginated consecutively. (Starting in 1968 volumes will run from January through December.) Issues are numbered consecutively from the inception of the Newsletter. Starting January 1968, all members of the Friends of the JEMF will receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions will be \$2.50 annually.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.

Property of
JOHN EDWARDS MEMORIAL FOUNDATION
THIRD ANNUAL PROGRESS REPORT

JULY, 1966 - JUNE, 1967

Progress for an organization like the JEMF is often difficult to measure, for it comes slowly, and as a result of accumulated efforts by our advisors, directors, staff, and friends. Often the dividends do not become apparent for a number of years. At year end, it is perhaps appropriate to assess our progress and to consider whether our efforts are furthering our objectives.

As the year began, we found ourselves in perilous financial straits. As in 1965, we handled the food concession at the annual Topanga Canyon Banjo-Fiddle Contest. While the revenue provided us with postage stamp money, we realized that the profits did not justify the efforts expended. It is difficult to force ourselves to examine events like the Banjo-Fiddle Contest with the scrutiny of the economist, but at this juncture, we have no alternative.

With extreme pressures on storage space as well as funds, it is essential for us to weigh decisions in ways that conflict with our own values. When we are offered record collections, unfortunately we have to decide whether we have the space for storage until we have funds to sort through the material and decide what should be kept. (Virtually all record collections have a certain amount of material that is outside our interests, duplicates our holdings, or is in unusable condition.) Although we have not yet turned down any collections, we will inevitably be forced to this position as long as we still have problems of space and money.

Following the Banjo-Fiddle Contest, several individuals lent money so the Executive Secretary could make a long overdue trip to Nashville and the East Coast. In Nashville the Executive Secretary

was delighted by a warm reception from members of the music industry. Discussion with representatives of the Country Music Association led to an agreement whereby tapes of our holdings would be deposited in the new Country Music Museum and Hall of Fame. The visit to Nashville also brought the first monetary contribution that any individual or business organization has made directly to the JEMF. Wesley Rose, president of Fred Rose Music, Inc., which is part of the vast Acuff-Rose organization, presented us with a generous contribution. We hope this gift heralds an increased awareness of the JEMF by the country music industry. Inevitably they will realize that our financial well being and the research that this will insure are vital to the country music industry from an economic as well as a cultural point of view.

From Nashville, the Executive Secretary traveled to Washington, where he visited the Archive of American Folk Song in the Library of Congress as well as advisors and friends of the JEMF. In New York he visited the Rodgers and Hammerstein Archives of the Library-Museum of the Performing Arts at Lincoln Center, in the New York Public Library. During the visit, it was arranged for us to exchange some duplicate materials with the New York Public Library. In exchange for taped copies of fifty-two Old Time Record Review radio programs prepared by Barry Hansen* the JEMF received a large number of 45 rpm. records. It is hoped that this agreement will become a model for similar arrangements with other archives. Hopefully the newly formed ARSC (Association for Recorded Sound Collections), of which we are a charter member, will be able to further this kind of cooperation between archives.

This was the first formal trip that has been made on behalf of the JEMF. It gave an opportunity to visit other archives, get ideas,

(* See Vol. 1, No. 1, page 11 for announcement of this series)

and see how much was actually known about our work and facilities. Perhaps the most consistent impression was that we were financially sound. This impression is largely a result of the JEMF Newsletter, and Reprint Series, and efforts to expand our public service work. While we have apparently been successful in making our presence known, we have unconsciously created the impression that our financial future is secured. It is indeed paradoxical that by turning out less attractive materials we would create a more realistic picture, but do our field a disservice.

There were several immediate results of the trip to the East. With the short breathing spell afforded by the contribution from Fred Rose Music, Inc, we began a fund raising campaign directed at individuals and firms in the folk music field. This drive, headed by advisors Charles Seeger and Bess Hawes, brought us enough money to postpone the impending financial disaster.

Beginning on November 1, 1966, the JEMF entered into an agreement with the Country Music Association which called for a research assistant to devote his entire workload to duplicating our discs on tape for deposit in the Country Music Hall of Fame and Museum. Under the terms of the agreement, which runs through June, 1968, the material deposited in Nashville is not to be used for any commercial purposes and may not be duplicated by any means or for any purpose.

By the end of 1966, it was apparent that half time secretarial help was inadequate for our needs. Accordingly, we hired a full time secretary, Mary Vernon, who had been secretary for the Newport Folk Foundation. Her first-hand knowledge of the people in the folk music field is an invaluable asset as we continually try to bridge the gaps between folk music and country music and between fan and scholar.

The need for a full time secretary was also heightened by an anticipated leave of absence for the Executive Secretary to begin May 1, 1967. In his absence, Norm Cohen is serving as Acting Executive Secretary.

Several of our friends have expressed regret that we have not devoted more attention to Negro music. Our work is not as one sided as it might appear, but this impression comes as a result of several factors. First, articles have not appeared in scholarly journals on commercial Negro music. As soon as they do, such articles will be reprinted in our Reprint Series. Likewise, although we try to get tapescripts with Negro artists for the Newsletter, they are slow coming in. Furthermore, amateur discographers and enthusiasts have been doing such a fine job in discography and related fields that we have hesitated to begin presenting this kind of data in the pages of the JEMF Newsletter at the expense of the rural white tradition which receives comparatively little attention. Work at the JEMF is by no means as selective as it may appear to readers of the Newsletter and our Reprint Series. Over half of the Old Time Record Review shows have highlighted various facets of Negro music, reflecting the fact that perhaps fifty percent of our recorded holdings are in the Negro field, and certainly more than half of the researchers utilizing our holdings have primary interests in Negro music and culture.

We began this Annual Progress Report by raising the question of whether we were actually meeting our objectives. Through detailing some of our problems and procedures, we hope to show why our objectives are not all met overnight. We must weigh each decision and ask what the cost of any particular act will be in terms of slowing down other work. When, for instance, we decided to begin

publication of the JEMF Newsletter, we knew that this would take time and energy away from cataloguing and other projects. But we hope to maintain a balance between public service work and those basic tasks such as cataloguing whose effects might not be felt for some years.

Ideally, of course, we would all like to have ample resources to complete such basic tools as catalogues, indexes, files, and cross references so that we could plunge immediately into more challenging work and also make our resources available to a larger number of researchers. For the moment, however, we are kept going by the hope of one day being able to offer maximum usefulness of our vast holdings to scholars, interested enthusiasts, and the various facets of the music industry. The harder we all work, the sooner the wish will become a reality.

--Ed Kahn, Executive Secretary
(on leave)

* * * * *

FROM THE ARCHIVES

To give some indication of the range of interests and activities of our staff members, we here reprint (with permission of author and publisher) an article written in 1964 for the UCLA Daily Bruin by our archivist, Barry Hansen.

Written at a time when the Beatles were just beginning to become famous in America, and very few people were aware of the musical and literary values of rock music, this article was one of the very first serious treatments of the subject in a publication aimed at an intellectual audience. Though the character of rock music has changed drastically since that time, and the Beatles have replaced Elvis Presley as the idiom's all-time top record seller, this article remains an astute assessment of rock history up to 1964.

Hansen, currently a graduate student in Ethnomusicology / Folklore, is writing his dissertation for the M.A. degree on the history of rhythm and blues, 1945-53. He has been a regular contributor to many periodicals, including Record Research, Downbeat, and Little Sandy Review.

A Friendly Look at Popular Music

By Barry Hansen

In the study of folk music, one often reads about how older styles and traditions have yielded recently to the commercial music of the radio and phonograph. Ancient traditions of ballads and blues, we find, have everywhere fallen by the wayside in the path of the inevitable Man with the Big Cigar, and his citybred songs whose only tune is that of the cash register. Everywhere we hear about the decline of rural music, and of the current popular styles which are unlike the older ones and, *ipso facto*, valueless. Far too many writers on music have been too busy automatically condemning the new and exhorting the old to realize that the transition from older "folk" music to newer "popular" music has been very much of a two-way proposition. Undeniably, rural music has changed tremendously as mass communications have brought previously isolated musicians into contact with musical traditions from other parts of the country. What few people realize is that, simultaneously, contact with the most vital of the old rural "folk" traditions has brought about a revolution which has, in the last ten years, totally overturned America's long-established popular music industry.

Before World War II, American "popular" music was virtually the sole property of a group of New York song publishers, collectively known as "Tin Pan Alley." The Alley's songs, generally heard in the standardized, discreet performances manufactured in the great New York recording studios, formed the standard entertainment for respectable young Americans. Skillfully adapting itself to new musical fads (ragtime, the fox trot, jazz, swing, romantic baritones) without ever really changing its habits (except for the important switch from sheet music to records), the "popular" music business was an ingrown affair quite oblivious to any traditions other than its own.

At the same time, however, completely independent forms of popular music were thriving in other parts of the country. Two very important popular traditions served the rural audiences, drawing liberally from rural folk traditions and yet producing sounds that the younger members of the audiences could feel quite up-to-date with. One of these traditions, called "hillbilly" by outsiders and some insiders, served the rural white population. Another, known by some less polite names, was for the Negroes. A great deal of money was made in both these fields, enough to encourage the big record firms to make thousands of "hillbilly" and "race" records. But this

was a really clandestine operation, for the rural traditions were universally conceded to be beneath the notice of well-bred city-dwellers. Occasionally a rural-derived item might be accepted as a quaint novelty, but on the whole Tin Pan Alley took little notice indeed of anything resembling a folk tradition. Not until the revolution mentioned earlier nearly blew the Alley off the map.

In 1950, all three forms of popular music were going strong. The two "rural" forms which now bore the politer names of "Country and Western" and "Rhythm and Blues" respectively, had invaded the city for real by this time. Though city-bred Tin Pan Alley style ruled the politer establishments, the conventional pop listener (and, more important, the conventional pop musician) couldn't help but get a brief taste of the rest of the musical world, if only when he went slumming or happened to explore the nether reaches of the radio dial.

It was just about 1950 when conventional pop singers, as always searching for new material, gradually began recording some songs taken from the other two popular traditions. Country and Western came first, as Jo Stafford, Frankie Laine and Tommy Edwards recorded, with great success, several songs by Hank Williams. These were done in a very conventional manner with the usual pop orchestration and singing style. The same was true when songs from Rhythm & Blues began to appear on the "pop" charts in 1954, performed by the likes of the Crew Cuts and the McGuire Sisters.

Tin Pan Alley oldtimers grumbled a bit about the use of these songs. But most 1954 observers saw it as merely a passing fad. The Alley, which took the superiority of the standard pop performance styles for granted, was sure that its "higher-quality" songs would win out in the end.

But this conflict about the absolute quality of the songs was soon to be rendered obsolete by the second stage of the Revolution. This stage, which began with the records of Bill Haley in 1954, was to prove once and for all that the hit record and the individual performer's style it carried were the vital thing in popular music, to which the song was quite secondary.

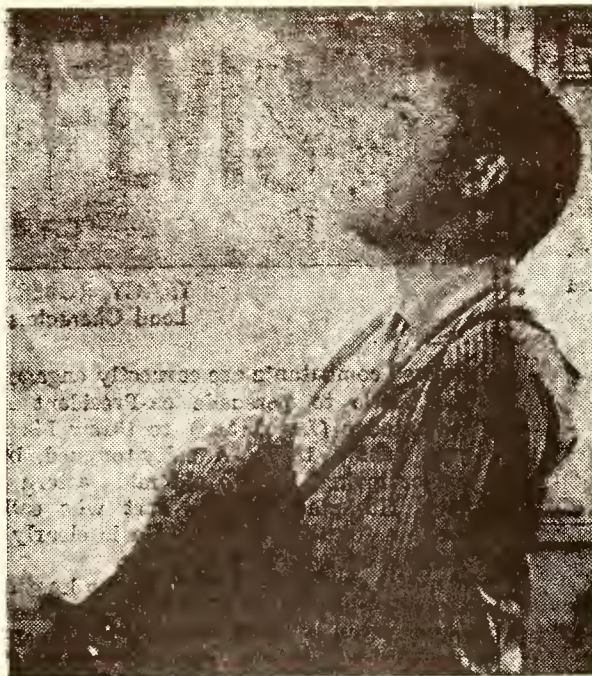
Bill Haley was a Country & Western performer who recorded Negro Rhythm & Blues songs. (This was not to be the first time that the two old rural forms combined for a joint attack on conventional pop music). Haley adopted

Rhythm & Blues instrumentation, and produced a high-powered sound which approached the excitement and danceability (if not the real "soul") of Negro music. Soul or no soul, Haley's band was the most exciting thing to hit the "pop" market in many years, and he rolled out gold record after gold record in 1955, doing both Negro material (SHAKE, RATTLE AND ROLL) and "original" songs in a fairly similar vein (ROCK AROUND THE CLOCK). Before long the style typified by Haley had picked up a special name, one which had been used for years by Negro musicians: "Rock and Roll." It was Rock and Roll which the older, more mature (read: old-fashioned) musicians, and other guardians of our morals and tastes, began to decry in exactly the same terms their ancestors had used against ragtime, the fox trot, jazz, swing, Johnnie Ray, etc.

Tin Pan Alley was thrown for a loop as all the major record firms rushed Country-Western and Rhythm-Blues songs into their pop singers' hands in an effort to get on the bandwagon. The most successful of these imitations was Pat Boone, who performed more sedately than Haley but used almost exclusively Negro-originated material.

But the pop singers hardly had time to learn the words before the third stage of the Revolution hit. Until the summer of 1955 there was still a wide enough gulf between Country-Western, Rhythm-Blues and pop performance styles so that no record released specifically for one of the trades ever made it in another; the song was always copied by another singer. But in 1955 a young Negro singer, Chuck Berry, recorded MAYBELLENE for a small Chicago label, and disk jockeys and listeners all over the country suddenly realized that Berry's record had a lot more going for it than any of the hastily done pop "cover" discs. Here was a clear-cut Rhythm & Blues record that made it close to the top of the heretofore impregnable Pop music charts. From there on out the sky was the limit for the Negro Rhythm & Blues performers. Within a year the Platters, Fats Domino and Frankie LYMON were among America's most successful "pop" musicians, singing and playing in virtually the same Rhythm & Blues style that had for years belonged to the Negro market alone. Soon Pat Boone had turned to film acting, and Rock & Roll belonged to great Negro artists like Bill Doggett (who brought the Rhythm and Blues instrumental sound to every jukebox in the country with HONKY TONK), Mickey & Sylvia, and the wildest of all, Little Richard.

As Bill Haley's sound had yielded to the authentic Rhythm & Blues performances late in 1955, Country and Western seemed temporarily out of the picture. But not for long. For in that same year of 1955, Sam Phillips, owner of an obscure Tennessee record company, had discovered a Country and Western singer who also knew a healthy bit of Negro material, and performed both kinds of songs in a completely original hybrid style, so saturated with grass-roots intensity as to make Haley sound mechanical by comparison. RCA Victor was soon talked into buying his contract, and Elvis Presley's next few



THE MOST POPULAR OF THEM ALL A Reaction to Tin Pan Alley

records, still drawn liberally from Negro and white folk styles, became the most successful series of pop singles in the history of the industry. It was with Presley's records that rock & roll really took over the pop record business, to the extent that the terms "rock and roll" and "popular" have been nearly synonymous ever since. The invasion of the mass record markets of the Northern cities, the old domain of Tin Pan Alley, was nearly complete, as America's teenagers heard and enjoyed freewheeling modern forms of the folk traditions their parents hadn't even known about. (And all this before anyone thought much about Folk Music as such). The pop market of the next few years brought more solid Country-and-Western styles in the Everly Brothers and Johnny Cash. Meanwhile the Coasters, the Dell-Vikings and Sam Cooke kept Rhythm and Blues in the news, while a long line of stars traveled the mainline between, as opened up by Presley: Carl Perkins, Jerry Lee Lewis, Buddy Holly, Ricky Nelson.

1958 brought the Kingston Trio and the beginning of the Folk Revival, which in its less obvious manifestations has become a vigorous outlet for an incredibly fertile development of older styles. But the best folk music most Americans heard in the late 1950's was on the jukeboxes: wide-open guitar improvisations in the ancient 12-bar blues form; harmony right out of the Negro spiritual, or right out of bluegrass (take your pick); boogie-woogie piano; tenor sax licks from Harlem, Memphis and Watts. Not to mention real folksongs, sung in styles that the "folk" readily recognized: LA BAMBA by Ritchie Valens (Richardo Valenzuela, to be exact), and KANSAS CITY by Wilbert Harrison to name a couple. Such performances came a good deal closer to being the National American Music than any of the concert-hall idealizations.

All through this period, the sages predicted that rock & roll was soon to disappear to make

way for "nice" music again. And there was never a real shortage of genteel sounds, with the Four Lads and Johnny Mathis keeping the remnants of Tin Pan Alley going. But rock & roll, like Cassius Clay, kept on surprising everyone by staying alive, and growing stronger all the time.

About this time some changes took place on the television networks which vividly pointed up what was happening to the whole business. The **Lucky Strike Hit Parade**, which for years had hired its own singers, orchestra and dancers to make graphic portrayals of currently popular songs, began having more and more trouble trying to make Elvis Presley's songs come alive without Elvis Presley. When the show folded, Sigmund Spaeth (a widely quoted critic whose pronouncements are the supreme example of the narrow-mindedness of the old New York music business) took it as the supreme indication of the bankruptcy of popular music. But music was a bit more resourceful; it found the answer in the highly successful **American Bandstand**, which was careful never to use anything but the original hit record performance on its soundtrack, and made capital

of its studio audience's reaction to the performer's personality. Thus the **Hit Parade's** song-orientation, which was typical of the old-time pop music business since the days of sheet music, was replaced by **Bandstand's** performer-orientation, something which had been typical of the Country-Western and Rhythm-Blues fields at least since the 1920's.

Dick Clark, the Philadelphia disk-jockey and emcee of **Bandstand**, beamed a distinct Philadelphia-East Coast rock & roll style around the country with the records of Frankie Avalon, Fabian, Paul Anka and later Chubby Checker. As Mr. Checker's "Twist" (really just a new name for the same old Rhythm - Blues song and dance) took the country by storm, several other distinct local styles of rock & roll grew up alongside the Philly sound, turning rock & roll into a real national musical pastime, such as no popular music form had ever really been before. "Surf music" is a recent name for a West Coast style, featuring blues-based instrumentals cleanly played by young white groups with a surging eight-to-the-bar rhythm. (The style has actually been around at least since 1959, when the Wailers

of Tacoma, Washington recorded an album that has become a kind of in-group classic). Back east, the Detroit sound keeps pop music firmly anchored in Negro tradition, with soul-shouting voices singing against modern-jazz-cum-gospel harmonies, the whole set to an intense, precisely syncopated form of that same eight-to-the-bar. Also much indebted to Rhythm & Blues is the newest and biggest yet of the local sounds, the inescapable Mersey sound of Liverpool, England.

Rock & roll is still the front line of American (pardon, Anglo-American) popular music. Despite some killing handicaps (overpriced records, atrocious radio promotion) it is still getting places fast and providing lots of surprises, and still (without making any fuss over it) putting out more of a real American traditional sound than popular music ever did before. Dissociate R & R from the commercials, and other assorted social stigma, and take it for what it is, no more, no less; it does come out quite a ways ahead of the warmed-over 1940 product that (as a fine example of the principle of cultural lag) so often passes for "better" music.

JEMF INITIATES RECORD REISSUE SERIES

The JEMF is pleased to announce an LP record reissue series in the area of commercially recorded folk and folk-derived sound recordings. We intend this series to be fully authorized and shall seek leasing arrangements with firms holding original rights. It is our further intent to compensate artists for the use of their material.

We shall focus on English language material recorded 1923-1941, but shall draw, when necessary, upon items from earlier or later periods as well as some non-English language discs. We hope that the JEMF series will stimulate parallel reissues by other sound archives, university presses, and research centers. The JEMF would be glad to cooperate with other institutions in starting reissue programs in the fields for which they are best equipped. We trust that our series will complement current reissue programs by major firms as well as by private collectors. We solicit advice and support from all persons who have pioneered in reissue programs.

The program is ambitious. We feel that sound recording deserves the same attention from the scholarly community as manuscripts or facsimile printings of rare books. Each JEMF album will be produced by a specialist editor who will be responsible for choice of material as well as preparation of a brochure insert. These brochures will include extensive and accurate notes supplemented by discographical and bibliographic information and appropriate illustrations and photographs. Each LP will contain sixteen tracks, mastered with careful fidelity to the original recording process. (That is, monaural recordings will be re-mastered monaurally, and 80 rpm recordings will be properly reproduced.)

A number of thematic albums are now being planned, and arrangements are being made to put them into production. The tentative list of subjects for the initial albums is as follows:

1. A Survey of Country Music 1920-41 (A Country Panorama, Vol I)
2. A Survey of Country Music 1941-67
3. A Survey of Blues Music
4. Native American Ballads
5. American Ballads from Britain
6. Religious Music from Hymns to Gospel
7. The Sacred Harp
8. Hillbilly Broadside Ballads and Topical Songs
9. Farming Songs
10. Industrial Songs
11. Folksongs from Folktales
12. Rural Humor
13. Cowboy Songs
14. Cajun Music
15. The Interaction of Negro and White Music
16. The Interaction of Folk and Pop Music
17. The Negro Songster Tradition
18. Songs of Hobos, Tramps, and Prisoners
19. Sentimental Songs of Mother and Home
20. War Songs From the American Revolution to Vietnam

This is not necessarily the order in which the records will be produced. In addition to this thematic series, several parallel series are being organized. These include:

a. Early recording careers of important artists. This series will begin with albums devoted to Ernest V. Stoneman, Clarence Ashley, Bradley Kincaid, Peg Leg Howell, and Lonnie Johnson.

b. Instrumental and musical styles. Fiddle, banjo, guitar, steel guitar, mandolin, home-made instruments, and vocal styles will be treated in separate albums.

c. A history of Country Music. A series of albums to illustrate chronologically the development of country music from its beginnings in the early 1920's to modern Country-Western, Western Swing, and Bluegrass.

d. Case studies of important songs, song-families, or tune-families. Each album devoted to the various versions of a particular song or ballad or melody. Initial subjects considered in this series include Casey Jones, Waiting for a Train, Wild and Reckless Hobo, Coon Can Game, Wreck of the Old 97, and the Sam Hall tune family.

Editors have already been chosen for some of the lp's. These include such authorities as Joe D. Boyd, Harlan Daniel, Archie Green, Barry Hansen, Fred Hoeptner, Ed Kahn, Judy McCulloh, Bob Pinson, Pete Welding, and D.K. Wilgus. We welcome comments and suggestions from readers on this program.

The projected price is \$5.50 per album, postage included. Initially, albums will be available only through the JEMF directly. We shall offer a discount price (\$4.50 to members of the FRIENDS OF THE JEMF, see announcement on page 13 of this Newsletter.) This discount will also be offered as a pre-publication price for advance orders on our first lp: A Country Panorama, Vol. I (1920-1941). Details on the selections to be included and the publication dates will be announced in the next issue of the Newsletter. (Please do not send any orders until that time.) We wish to point out at this time that these price schedules and other details are tentative, and may be modified as we gain experience with this program.

* * * * *

This record reissue project was authorized at the recent meeting of the JEMF Board of Directors (See page 34 of this Newsletter). The JEMF president, Eugene Earle, has appointed a committee to supervise the reissue program. The committee consists of Joe D. Boyd, Bob Pinson, and, ex officio, the Executive Secretary (temporarily Norm Cohen).

ANNOUNCING FORMATION OF "THE FRIENDS OF THE JEMF"

In the past the JEMF has received inquiries from interested persons on "how to join" the JEMF. Until now, we have had no formal mechanism for individual affiliation, although we have always encouraged contributions from people who wanted to help. Such contributions, frequently unsolicited, have been an indispensable source of revenue to the Foundation in the few years since we opened our full-time office.

We are therefore pleased, at this time, to announce the formation of THE FRIENDS OF THE JEMF, a voluntary non-profit association dedicated to aid research in all aspects and forms of commercially recorded and published American folk music.

The FRIENDS is formed to involve several audiences simultaneously: the fans and collectors of country, folk, and blues music; the academic community whose professional scope extends into this area; and the artists and commercial music industry itself.

Membership in the FRIENDS will be on a calendar year basis, with dues of \$5.00 annually. Dues are set low in anticipation that some individuals and organizations will make voluntary donations in excess of this fee. All dues and contributions qualify as income tax deductions. Dues received during the remainder of 1967 will be applied to the calendar year 1968. Thereafter, dues received before October 1 of any given year will apply to that year; dues received after October 1 will be applied to the following year. Memberships can be taken out either by individuals or by corporate organizations and educational institutions.

Members of the FRIENDS will receive the JEMF Newsletter regularly. They will also be entitled to discounts on JEMF publications, in

accordance with schedules to be announced in future Newsletters. In the case of the JEMF Record Reissue program (see announcement, page 10 of this Newsletter), the discount will be \$1.00 off the regular price.

In all cases, current Newsletter subscriptions will be honored until their regular expiration date. We hope that subscribers will transfer from subscriptions to membership in the FRIENDS. Present subscribers who wish to join the FRIENDS for 1968 will be entitled to a reduced membership fee for the first year as follows: Those who subscribed during 1967 (subscriptions beginning with issues 5 or 6) need pay only \$2.50 for their 1968 membership in the FRIENDS. Those who subscribed before 1967 (subscriptions beginning with issues 1, 2, 3 or 4) need pay only \$4.00 for 1968 membership in the FRIENDS. Subscriptions to the Newsletter will also be available at \$2.50 annually for those who do not wish membership in the FRIENDS. Only after this increase in subscription rates will the Newsletter be self supporting. Beginning with this issue, the Newsletter will be published on a regular quarterly basis.

We hope that our readers will respond to this newly formed association and give their support to the JEMF through it. The FRIENDS OF THE JEMF rests its appeal largely on the good will of those who wish to help further the study of commercially recorded American folk music in all its forms and contexts.

COMMERCIAL MUSIC GRAPHICS: TWO

Fiddlin' John Carson's first record was advertised in the Atlanta Constitution and the Atlanta Journal on August 3, 1923, under a sketch of Byron Warner's Seven Aces, a collegiate dance orchestra. Characteristically, the musicians were depicted in starched white shirts and black bow ties. When the Okeh executives learned, to their surprise and satisfaction, that Carson's tunes caught on "north, east and west" it became necessary to define this music visually.

The full-page ad reproduced here appeared in The Talking Machine World, Volume 20, June 15, 1924. This handsome, tabloid-sized journal began life in 1905 and was published continuously until 1930. During the depression it was combined with the Radio Music Merchant and lost its identity as America's leading phonograph trade journal. In the decade 1920-30, "The World," as it was called in the trade, was an excellent chronicle for race and hillbilly record growth.

I have been unable to meet or correspond with any person who was connected with the General Phonograph Company's (Okeh Records) publicity department when it discovered "old time" and "hill country music." Mr. Jack A. Sieber was the firm's advertising manager at that time and probably was responsible for Talking Machine World copy. I shall appreciate any leads on Mr. Sieber's career or that of his colleagues in the industry during the mid-twenties. Ideally, we should know how a New York-based public relations copywriter perceived "mountaineers," their "quaint style," their "old time" pieces, and "hill country music." If this ad is a clue to such perception, then we can assert that basic "uptown" attitudes towards commercial country music jelled simultaneously with the industry's discovery of the genre.

The June 15, 1924, ad is important at several levels: nomenclature for music, natural sketches of mountain musicians, Okeh's self-awareness that it had opened a "brand new field."

A comment on the portraits is in order. Both Carson and Whitter are sketched as country men dressed up for visits to Okeh's New York recording studio. Obviously the performers are not jazz or blues artists; also, they are not comic rubes or sequined stars. In short, no stereotyped costume was available for folksingers or country music artists in 1924.

Henry Whitter, "the novelty entertainer from the sky country" who shared billing with Carson in this feature, deserves a final word. In "Hillbilly Music: Source and Symbol" (JAF, July, 1965), I identified Whitter as a Fries, Virginia, textile worker who had journeyed to New York early in 1923 to make records. His Okeh test pressings, seemingly, were not considered important and were not released. After Carson's pioneering disc sold well in Atlanta, Whitter was called back to New York in December, 1923, when he re-recorded his initial pieces. His first released disc, "Lonesome Road Blues / The Wreck on the Southern Old 97" (Okeh 40015), was placed on sale in January, 1924. Okeh could not have picked a more significant song pair than "Lonesome" and "Wreck" to complement Carson's offerings, for Whitter's lyric blues was already durable in tradition, and his train ballad was destined to help nationalize hillbilly music. But, of course, that was a story not known in 1924 to Talking Machine World readers.

--Archie Green



FIDDLIN' JOHN
CARSON
Seven times Champion
Fiddler of Georgia and
the King of Them All!



HENRY WHITTER
The novelty entertain-
er from the sky
country.

Fiddlin' John Carson and Henry Whitter *Exclusive Artists*

THESE two mountaineers were discovered by Okeh! Seeing the recording possibilities in their quaint style and their "Old Time Pieces" Okeh recorded some of their selections and at the same time uncovered a brand new field for record sales.

It is noteworthy that in the annual "Fiddlin' Contests" held in the South, and against the best there was, Fiddlin' John Carson was seven times awarded the championship.

Another mountain star is Henry Whitter. Throughout his native hills he is acclaimed the most novel entertainer for he plays a harmonica and a guitar at the same time and never misses a note and in between accompanies himself when he sings those quaint, "Old Time Pieces."

The craze for this "Hill Country Music" has spread to thousands of communities north, east and west as well as in the south and the fame of these artists is ever increasing. And this again gives Okeh Dealers another new field discovered, originated and made possible by the manufacturers of

Okeh Records

The Records of Quality

Manufactured by

GENERAL PHONOGRAPH CORPORATION, NEW YORK

OTTO HEINEMAN, President

THE EARLY RECORDING CAREER OF ERNEST V. STONEMAN

We present on the following pages the first portion of a chronological discography of the early recordings of Ernest V. Stoneman, one of the pioneer hillbilly recording artists and the only country musician whose career has made the transitions from acoustical discs and cylinders to modern stereo lp's.

The discography is preceded by a lengthy introduction based on an interview with Stoneman on March 27, 1964 at UCLA by Eugene Earle. This interview dealt almost exclusively with the various aspects of Stoneman's recording career. Stoneman's comments have been modified only in cases of a few dates or other recording data that were not corroborated by company ledger information.

The interview transcription and the discography were prepared by Graham Wickham and Eugene Earle.

* * * * *

Ernest V. "Pop" Stoneman was born and raised in a log cabin in the Blue Ridge Mountains of Virginia, one mile from the Monurat post office. His parents were Elisha C. and Rebecca Bowers Stoneman. The Stonemans were of Scots-English ancestry. According to Pop, his great-grandfather was shanghaied from England and was left in North Carolina. The Bowers' were German and moved from Germany directly to Rockbridge County, Virginia.

Many of Pop's relatives were singers and musicians. Pop learned songs from other members of his family, old song books and even published scholarly collections. He has written many songs and has copyrighted seventeen of them.

In 1924 Pop was working as a carpenter in Bluefield, West Virginia. He went down to the Warwick Furniture Company one day, and heard Henry Whitter's first recording, Okeh 40015 ("The Wreck of the Old 97" and "Lonesome Road Blues"). Pop felt that Whitter sang "through his nose so bad" that he could do at least as well, if not better, than Whitter. Pop claims that everybody thought a hillbilly sang through his nose as a result of Whitter's vocal style. (Pop makes it clear that he grew up with Whitter and worked in the textile mills with him and that his criticisms were not personal remarks.)

After deciding he wanted to record, Pop wrote both Columbia and Okeh in New York. He continued working in Bluefield, saving money for the trip while waiting for the companies' replies. Early in the summer he received those replies, Columbia setting up a September first appointment, and Okeh telling him to "come up any time." From July 4 through the rest of the summer he worked at Bluefield to support himself, his wife, and two children. He built a rack for his harmonicas and practiced several songs using autoharp accompaniment.

On September 1, 1924, Pop traveled to New York by train, using the \$47.00 he had saved over the summer. On September 2 he went to the Columbia offices. They offered him a flat fee of \$100 for 18 or 20 sides, which he turned down. "I just never went back."

He then called Okeh's A & R man, Ralph Peer, who told him to come down to the Fifth Street office. Peer asked Pop to play a few audition songs, which Peer then approved. Peer wanted to record then, but his engineers were in Atlanta.² Later in the week when the engineers returned, Pop came back and recorded "The Titanic" and "The Face That Never Returned."

After the session, Peer and Stoneman agreed he had played the pieces much too fast. Pop returned to Bluefield, practicing the songs at one-half the former speed. By his own choice, Pop paid his way back to New York and redid the two numbers as well as two others.¹ Peer approved of the session, released the records, and sent Pop a five-year contract the following May.

In the spring of 1926 Pop recorded for Okeh in Asheville, North Carolina,² and again the following summer. Peer payed him \$50 per side and all expenses. At first he had paid Pop only \$25 per side, but as he was selling so well he doubled the pay. Later, his accompanists only received \$25 per side plus expenses, as Pop was always the featured artist.

At one Okeh session Pop asked Peer if he could record "The Wreck on the C & O," but Peer told him it was too long for a 10" record. Pop then condensed the song as best he could but it still was four minutes long. They then decided to put it on a 12" record (Okeh 7011).

Pop told Peer that "any song with a story will go to the people's hearts, because they love stories. They love stories of tragedy, a wreck or something. And if it ain't all there, it ain't no good."

Pop said he learned the song from John Cox's Folk Songs of the South.

Also in the summer of 1926, Pop made his first recordings for Edison. The machine was identical to Okeh's but was partitioned off from the artists except for the very end of the horn, which protruded through a hole in the partition. Pop did not realize until later that he was making masters for discs and cylinders at the same time, a cylinder machine being placed near the disc machine. (Pop also

(1. Stoneman recalled that he returned to New York in January, 1925, to re-record these sides; Okeh ledgers indicate he returned later in September, 1924.)

(2. Okeh ledgers indicate this session was held in New York, rather than Asheville.)

recalled that this had not been the first time he had recorded "for" Edison: In 1914, he recorded for a friend who owned a home Edison sound recorder. Using only his harmonica, he recorded a handful of discs which, unfortunately, no longer exist).

In September, 1926, he made his first recordings for Victor. This time he recorded with a full string band and began his session with eight sacred numbers. Peer, who had left Okeh and was working for Victor, asked Stoneman to rerecord the songs that had been recorded acoustically by the Powers Family. (By September, 1926, Victor had shifted from Acoustic to electric recording.) Peer gave Pop copies of the Powers' records and a portable phonograph which Pop took back to the Camden Hotel in Camden, N.J. After listening a short while, Pop realized that they would need a banjo player for these sides. He sent home for his wife's brother, fifteen-year-old Bolen Frost, and had him placed in the railroad conductor's care. However, Bolen forgot to bring his banjo, and Peer had to borrow a \$150 Keystone Special banjo for him. Pop noticed that it had gut strings, so he had to go downtown to buy steel strings for it.

Staying with Pop were the musicians he had previously brought up with him, including Kahle Brewer, Irma Frost (Bolen's sister), Walter Mooney, and Tom Leonard.

Pop transcribed the words of the Powers Family songs, including "Ida Red," "Old Joe Clark," and "Sugar in the Gourd." The words that Pop knew for these songs were different from the ones the Powers Family sang, and Pop combined the two versions. Pop's band rehearsed September 23, and recorded the following day.

Besides recording for Victor in Camden, New York, and Bristol, they recorded in Atlanta, once in 1927 and once in 1928. At these sessions they did their early skits, including the "Possum Trot School Exhibition, parts 1 and 2," on which Uncle Eck Dunford (a Galax, Virginia, fiddler, close friend of Pop, and sometime member of the Bogtrotter's Band) does the talking and Pop does the laughing in the background.

Ralph Peer got along well with Pop, who was one of his most important musicians. Peer had Pop audition Galax musicians in a local hotel for possible recording dates. Once, Pop gathered a number of musicians for Peer, but Peer accepted only two, Eck Dunford and Iver Edwards (from Ward's Mill, Va.). Edwards played ukelele and harmonica to Eck's guitar.

In November, 1926, Pop first recorded for Gennett (owned by Richmond, Indiana's Starr Piano Company) in New York. These were his last acoustical records. Only he, playing guitar and harmonica, and his wife Hattie, playing fiddle, were at this first session.

Pop recalls being a little reluctant in signing with Gennett, as they were a small company and he did not really feel that they could sell that well. When he first arrived, the recording director, Gordon Soule, told him that they had just made the changeover from acoustical to electrical recording, but that their new electric machine had not arrived yet. They finally decided to rebuild a disassembled acoustic

machine and record with that. Pop recorded six tunes, all with Hattie. These, Pop recalls, were some of his best selling records. Gennett paid no flat fee, only royalties, which were 1½¢ for each side sold. Each month Gennett sent him a list of how many of his records had been sold on their different labels. Pop made a good deal of money from these records, the royalty checks arriving quarterly. Pop said that Gennett was the best company he ever recorded for. Gennett always sent him test pressings, prior to their release, and told him to decide what they should release by him. The company worked right with him. The only regret Pop has, is that he had to break relations with them when they refused to release his very last session with Eck Dunford and the Ward Brothers.

In February, 1927, Pop returned to New York for another Gennett session. This time he took Bolen Frost and Kahle Brewer. Brewer, apparently, was quite uncooperative and would not sit in on the Gennett session. Pop seems to think that Brewer wanted more money than he had previously gotten for Okeh and Edison sessions.

In July, 1928, Pop, his cousins Willie and George Stoneman, and the Sweet Brothers, Earl and Herbert, went to Richmond, Indiana, for their last Gennett session. Willie, George's son played guitar. He now lives near Norfolk, Virginia. On Friday, July 6, the second day of their session, the recording machine broke down and the engineers had to find a new set of governors. Pop and the other musicians had to spend the weekend there, until the machine could be repaired on Monday.

On Monday, in addition to their recordings, the band was given a tour of the Gennett factory. The recording studios were located in a huge, converted industrial building, where there were two or three large rooms with good acoustics. In the same building Gennett produced the masters, recording blanks, pianos, and vacuum brakes.

In January, 1927, Pop, Hattie and Bolen journeyed to New York for their first electrical Edison session. At the previous session, only Pop and Uncle Eck Dunford recorded.

After the Edison recordings, the band went to a bank in New York to cash their check. They carried their instruments into the bank with them along with their luggage, and Pop went up to the teller while the rest of the members waited. At this moment, the police walked up to them and demanded identification. When the police realized that they were really musicians, they explained that they had been suspicious because, earlier in the week, a nearby bank had been robbed by a gang that carried their firearms in instrument cases.

In May, 1927, Pop recorded for Okeh, Victor and Edison, as he had decided to follow the precedent set by Vernon Dalhart in recording for several companies but not signing any exclusive contracts. Also in 1927, Pop recorded for the Plaza Music Co., the company that paid \$1000.00 for the rights to "The Wreck of the Old 97." Hattie went up to Plaza with Pop, but did no recording. Pop recorded at two separate sessions for Plaza.

The arrangements to record for these different companies were all made by Ralph Peer. Peer was interested in Pop's recordings and in building his reputation. Peer also arranged for recording sessions with the Scranton Button Co. (later the Cameo label) in New York City, and, in Fall, 1927, a session with Paramount in Chicago, at their Port Washington Laboratories. During his stay in Chicago Pop played for a week on Chicago's hillbilly station, WLS.

From 1928 until 1932 Pop made no recordings. His next session was in 1932³, when he and Eddie Stoneman, his eldest son then aged 13, recorded for the American Record Company in New York. Mr. O'Connor was the recording manager and he brought Pop and his son up from Washington, D.C.

During his stay, Pop went down to the Victor offices to see if any of the old friends were still around. O'Connor, thinking that he had gone to Victor to record was very angry, but eventually they straightened the matter out.

Pop and Eddie recorded 19 sides for ARC but only 6 were released. One of them, "Broke Down Section Hand," is a retitling of a song Pop had earlier recorded for Gennett, "The Poor Tramp Has to Live."

(3. Files indicate 1934)

ERNEST V. STONEMAN DISCOGRAPHY

The following represents a nearly complete discography of Ernest V. Stoneman. Also included are sides by his associates when they appeared with him at recording sessions. Though there are some gaps, the bulk of the material is complete and can serve well as a guide to his career and repertoire.

The discography is arranged in chronological order of recording with headnotes for each session indicating company, location and date (if known). Each side contains the following information (from left to right): master or matrix number and take number if known (in the case of some Okeh sides and most Gennett sides this is indicated by a letter after the number); title as appearing on label (or company ledgers when unissued); artist as given on the label, abbreviated after first usage (e.g. Ernest V. Stoneman becomes EVS or ES, the Blue Ridge Mountaineers become BRM); release number(s). The label names are abbreviated according to the key found below. Also included are composer's credits when given on the label (placed in parentheses under the song title). When the artist appears under a pseudonym on another label, that name is listed to the right of the release number. Thus, "Or 947 (Sim Harris)" indicates that Stoneman was called "Sim Harris" on Oriole release number 947. In the case of the Gennett sessions for July, 1928, the asterisked name indicates the actual artist. Where the actual artist is not indicated, as in "Virginia Mountain Boomers" it can be assumed that some combination of Stoneman and the Sweet Brothers and Willie Stoneman was present on that particular side. No attempt has been made to ascertain exact personnel for each side or even for each session. If possible, that information will be given in a future issue of the Newsletter.

Label Abbreviations Used In Discography

Ba - Banner	Or - Oriole
Bdy - Broadway	Ok - Okeh
Ca - Cameo	Para - Paramount
Chal - Challenge	Pat - Pathe
Champ - Champion	Pe - Perfect
Cq - Conqueror	Re - Regal
Do - Domino	Ro - Romeo
Ed - Edison	Svt - Silvertone
Fw - Folkways	Spt - Supertone
Ge - Gennett	Vi - Victor
Her - Herwin	Vo - Vocalion
MW - Montgomery Ward	

Lastly, we would like to thank Helen Chmura, Record Research Magazine, Brad McCuen, Dave Freeman, John MacKenzie, Will Roy Hearne, and the late John Edwards, for important contributions to this discography.

73 RPM DISCOGRAPHY OF ERNEST V. STONEMAN

Matrix	Title (Composer Credit)	Artist	Release (Pseudonym)
<u>OKEH New York September 24, 1924</u>			
S 72787	The Face That Never Returned	Ernest V. Stoneman	Ok 40288
S 72788	The Titanic	EVS	Ok 40288
S 72789	Freckled Face Mary Jane	EVS	Ok 40312
S 72790	Me and My Wife	EVS	Ok 40312
<u>OKEH New York May 27, 1925</u>			
S 73371	Uncle Sam and the Kaiser	EVS	Ok 40430
S 73372	Jack and Joe	EVS	Ok 40408
S 73373	Sinful to Flirt	EVS	Ok 40384
S 73374	Dixie Parody y	EVS	Ok 40430
S 73375	Dying Girl's Farewell	EVS	Ok 40384
S 73376	The Lightning Express	EVS	Ok 40408
S 73377	Piney Woods Girl	EVS with Emmet Lundy	Ok 40405
S 73378	The Long Eared Mule	EVS with Emmet Lundy	Ok 40405
<u>OKEH Atlanta, Georgia August 27, 1925</u>			
9284	The Sailor's Song	EVS	Ok 45015
9285	Blue Ridge Mountain Blues (Carson Robinson)	EVS	Ok 45009
9286	All I've Got's Gone	EVS	Ok 45009
9287	The Fancy Ball	EVS	Ok 45015
9288	The Kicking Mule	EVS	Ok 45036
9289	Wreck on the C & O	EVS	Ok 7011
9290	John Hardy	EVS	Ok 7011
<u>OKEH New York, N.Y. April, 1926</u>			
S 74102	The Religious Critic	EVS	Ok 45051
S 74103	When My Wife Will Return to Me	EVS	Ok 45051
S 74104	Asleep at the Switch	EVS	Ok 45044
S 74105	The Orphan Girl	EVS	Ok 45044
S 74108	Kitty Wells	EVS	Ok 45048
S 74109A	The Texas Ranger	EVS	Ok 45054
S 74110	In the Shadow of the Pines	EVS	Ok 45048
S 74111A	Don't Let Your Deal Go Down	EVS	Ok 45054
<u>EDISON New York June 21, 1926</u>			
Note: For each Edison master and release two numbers are given. The first indicates the disc Master, the second indicates the cylinder master (likewise the release numbers). Edison recorded both masters at the same time.			
11053/16169	Bad Companions	FVS & the Blue Ridge Mtneers	Ed51788/Ed5201
11054/16180	When the Work's All Done This Fall	EVS & The BRM	Ed51788/Ed5188
11055/16181	Wreck of the C&O (or "George Alley") Ernest V. Stoneman)	EVS & the BRM	Ed51823/Ed5198
11056/16182	Wild Bill Jones	EVS & The BRM	Ed51869/Ed5196
11057/16176	John Henry	EVS & The BRM	Ed51869/Ed5194

EDISON New York June 22, 1926

11058/16178	Sinking of the Titanic (Ernest V. Stoneman)	EVS & The BRM	Ed51823/Ed5200
11059/16183	Watermelon Hanging on the Vine	EVS & The BRM	Ed51864/Ed5191
11060	The Old Hickory Cane	EVS & The BRM	Ed51864/Ed5241

EDISON New York June 23, 1926

11061-2	(Not Ernest V. Stoneman)		
11063	My Little German Home Across the Sea	EVS & The BRM	Ed 51909
11064/16184	Bury Me Beneath the Willow	EVS & The BRM	Ed51909/Ed5187

OKEH New York August, 1926

S 74300	Silver Bell	EVS & Fiddler Joe	Ok 45060
S 74301	May I Sleep in Your Barn Tonight Mister?	EVS	Ok 45059
S 74302	My Pretty Snow Dear	EVS & FJ	Ok 45060
S 74303	Are You Angry With Me, Darling?	EVS & FJ	Ok 45065
S 74304	The Old Hickory Cane (Carper)	EVS	Ok 45059
S 74305	He's Going to Have a Hot Time By and By	EVS	Ok 45062
S 74306	The Old Go Hungry Hash House	EVS	Ok 45062
S 74307	Katie Kline	EVS	Ok 45065

GEMNETT New York August 28, 1926

X 233A	May I Sleep in Your Barn Tonight Mister?	ES	Ge3368/Chal 153 Chal312/Her75530
X 234AB	The Girl I Left Behind in Sunny Tennessee*	ES	Ge3368/Chal 151 Her75529
X 235A	Silver Bell	ES	Ge3369/Chal 153 Her 75529
X 236A	Pretty Snow Dear (Pretty Snow Deer on Chal)	ES	Ge3369/Chal 152 Her 75530
X 237A	Katy Cline	ES	Ge3381/Chal 151 Her 75528
X 238A	Barney McCoy	ES	Ge3381/Chal 152 Her75528/Chal309

VICTOR September 21, 1926 Camden, New Jersey

BVE36198-1	Going Down the Valley (Jessie Brown Pounds-J.H. Filmore)	EVS & his Dixie Mountaineers	Vi 20531
BVE36199-1	The Sinless Summer (Millar H. Smith-J.L. Heath)	EVS & his DM	Vi 20531
BVE36500-2	In the Golden Bye & Bye (Millard H. Smith-J.L. Heath)	EVS & his DM	Vi 20223
BVE36501-2	I Will Meet You in the Morning	EVS & his DM	Vi 20223
BVE36502-1	The Great Reaping Day (R.E. Winesett)	EVS & his DM	Vi 20532
BVE36503-2	I Love to Walk With Jesus (C.F. Weigall)	EVS & his DM	Vi 20224
BVE36504-2	Hallelujah Side (Rev. Johnson Catman-J. Howard Entwisle)	EVS & his DM	Vi 20224

(*titled "The Girl I Left in Sunny Tennessee" on Chal)

VICTOR September 24, 1926 Camden, New Jersey

BVE36507-1	I'll Be Satisfied (J.H.Pannell-T.H.Pannell)	EVS & his DM	Vi 20533
BVE36508-1	West Virginia Highway	EVS & Kahle Brewer	Vi 20237
BVE36509-2	Peek-a-boo Waltz	EVS & KB	Vi 20540
BVE36510-2	When the Redeemed are Gathered In (Rev. Johnson Oatman-W.H.Dutton)	EVS & his DM	Vi 20533
BVE36511-1	I Would Not Be Denied	EVS & his DM	Vi 20532
BVE36512-2	Ida Red **	EVS & his DM	Vi 20302
BVE36513-2	Sourwood Mountain*	EVS & his DM	Vi 20235
BVE36514-2	Little Old Log Cabin in the Lane	EVS & his DM	Vi 20235 MW 8305
BVE36515-2	Going Up Cripple Creek **	EVS & his DM	Vi 20294
BVE36516-2	Sugar in the Gourd	EVS & his DM	Vi 20294
BVE36517-2	Old Joe Clark	EVS & his DM	County 507 Vi 20302
<u>VICTOR September 25, 1926 Camden, New Jersey</u>			
BVE36518-2	All Go Hungry Hash House	EVS	Vi 20237

EDISON January 24, 1927 New York

11460	Bright Sherman Valley	The Dixie Mtneers	Ed 51951 Ed 5383
11461	Once I Had a Fortune	The DM	Ed 51935 Ed 5357

EDISON New York January 25, 1927

11464	Two Little Orphans -- Our	The DM	Ed 51935
16294	Mama's in Heaven		Ed 5338
11465	Kitty Wells	The DM	Ed 51994
16295			Ed 5341

OKEH New York January 27, 1927

W 80344	The Wreck of the 97	EVS Trio	Unissued
W 80345	(Title Unknown)	EVS Trio	Unissued
W 80346	(Title Unknown)	EVS Trio	Unissued
W 80347	Lonesome Road Blues	EVS Trio	Ok 45094
W 80348	Round Town Girl	EVS Trio	Ok 45094
W 80349	Old Joe Clark	EVS Trio	Unissued

EDISON New York January 28, 1927

11481	Hand Me Down My Walking Cane	The DM	Ed 51938 Ed 5297
11482	Tell Mother I Will Meet Her	The DM	Ed 51938 Ed 5382

EDISON January 29, 1927

11483	We Courted in the Rain	EVS & the BRM	Ed 51994 Ed 5308
16268			
11484	The Bully of the Town	The DM	Ed 51951 Ed 5314
16266			

OKEH New York January 29, 1927

W 80360	The Fatal Wedding	EVS	Ok 45084
W 80361	The Fate of Talmadge Osborne	EVS	Ok 45084

(*Ledgers indicate this was recorded on September 21, not 24)

(** These two matrix numbers may be interchanged)

GEUNETT New York February 10, 1927
 GEX493A The Poor Tramp Has to Live

Ge6044(ES)/Champ 15233 (Uncle Jim Seane)/Chal 324(Jim Seane), Chal 398(Jim Seane)/ Chal 244(Uncle Ben Hawkins) Svt 5001(UBH)/Svt 8155(UBH) Spt 9255(UBH)/Her 75535(ES) Svt. 25001(UBH) Her75541(ES)/Champ15233(Uncle Jim Seane)/Svt 5004(ES)/ Svt 25004(UBH)/Ge6065(ES) Champ 15222(UJS)/Her75535(ES)/ Ge6044(ES)/Svt5004(ES)/ Svt25004(UBH) Ge6065(ES)/Spt9255(UBH)/ Champ 15222(UJS)/Svt5001(UBH)/ Svt8155(UBH)/Chal244(UBH) Her75541(ES)/Svt25001(UBH) Ge6052(Ernest Stoneman & His Grayson County Boys) Svt5003(Uncle Ben Hawkins & his Boys)/Svt25003(Logan City Trio) Ge6052(Ernest Stoneman & His Graysen County Boys)/ Svt5003(UBH & his Boys) Champ 15248(UBH & his Gang)/ Svt25003(UBH & his Gang)

GEX494 Sweet Bunch of Violets

GEX495 Kenny Wagner's Surrender

GEX496A When the Roses Bloom Again

GEX497 Long Eared Mule

GEX498A Round Town Gals

EDISON New York May 10, 1927
 11690 Fate of Talmadge Osborne
 16318
 11691 The Orphan Girl
 16319
 11692 Pass Around the Bottle
 11693 The Fatal Wedding

The DM Ed 52026
 Ed 5369
 The DM Ed 52077
 Ed 5367
 EVS & Mrs. Stoneman Unissued
 EVS & Mrs. S Ed 52026
 Ed 5355

OKEH New York May 12, 1927
 W 81079 The Road to Washington
 W 81080 The Mountaineer's Courtship

Mr. & Mrs. EVS Ok 45125
 Mr. & Mrs. EVS Ok 45125
 Fw FP 253

VICTOR New York May 19, 1927
 BVE38763 The Poor Tramp (Stoneman)
 BVE38764 The Fate of Talmadge Osborne (Stoneman)
 BVE38765-2 The Old Hickory Cane (Carper-Stoneman)
 BVE38766-2 'Till the Snowflakes Fall Again (Stoneman)
 (Masters jump to 38918 here)
 BVE38918-1 The Story of the Mighty Mississippi (Kelly Harrell)

EVS Vi20672
 EVS Vi 20672
 EVS Vi20799
 EVS Vi20799
 EVS Vi20671

VICTOR Bristol, Tennessee July 25, 1927

BVE39700-1	The Dying Girl's Farewell (J.D. Patton)	E.Stoneman, K. Brewer, M. Mooney	Vi 21129
BVE39701-1	Tell Mother I Will Meet Her (Ralph S. Tinsman)	ES, KB, MM	Vi 21129
BVE39702-2	Mountaineer's Courtship (Ernest Stoneman)	E.Stoneman, Miss I. Frost, E. Dunford	Vi 20880
BVE39704-3	Sweeping Through the Gates	EVS & his Dixie Mountaineers	Vi 20844
BVE39705-2	I Know My Name is There (D.S. Warner)	EVS & his DM	Vi 21186
BVE39706-2	Are You Washed in the Blood	EVS & his DM	Vi 20844 MW 8136
BVE39707-2	No More Goodbyes (R.R. Latter)	EVS & his DM	Vi 21186
BVE39708-2	The Resurrection (G.R. Street)	EVS & his DM	Vi 21071
BVE39709-2	I Am Resolved (Palmer Hart- sough-J.H. Fillmore)	EVS & his DM	Vi 21071

VICTOR Bristol, Tennessee July 27, 1927

BVE39716-1	The Whip-poor-will Song (E. Dunford)	Uncle Eck Dunford	Vi 20880
BVE 39717-2	What Will I Do, For My Money's All Gone	Uncle Eck Dunford & Hattie Stoneman	Vi 21578
BVE39718-2	Skip to My Lou, My Darling	Uncle Eck Dunford	Vi 20983
BVE39719-1	Barney McCoy	Uncle Eck Dunford	Vi 20938

EDISON New York September 12, 1927

11882	The Little Black Moustache	The Dixie Mnteers	Rejected
11883	Puttin on the Style	The DM	Rejected
11884	All Go Hungry Hash House	The DM	Rejected
11885	Sally Goodwin	The DM	Rejected

EDISON New York September 13, 1927

11886	When the Redeemed Are Gathered In (Rev. Johnson Oatman-W.H. Dutton)	The DM	Ed 52290
11887	He Was Nailed to the Cross For Me	The DM	Ed 52290

VICTOR Atlanta, Georgia October 22, 1927

BVE40335	My First Bicycle Ride	Uncle Eck Dunford	Vi 21131
BVE40337	The Savingest Man on Earth	Uncle Eck Dunford	Vi 21131

(To be concluded in the next issue)

AN ANNOTATED CHECKLIST OF PUBLISHED HILLBILLY ARTIST DISCOGRAPHIES

This listing is an attempt to provide a complete tabulation to date of hillbilly artist discographies that have been published in journals and record notes. Only discographies citing 78 rpm. recordings are included. The material has been compiled by Iorm Cohen.

For brevity, the three commonest types of listings have been abbreviated as follows:

Type D -- A record listing by release number, giving only record label, release number, and titles.

Type C -- A listing by master number giving all the information on the type D listing as well.

Type B -- Type C with recording dates and locations and personnel for each session added.

The discographies have not been checked for completeness, except in the most obvious cases. Notations in quotation marks are paraphrased from the discography itself. The date in parentheses following the journal identification is the date of publication; "n.d." followed by a date means no date given on the publication, date estimated. The name in parentheses at the end of the entry is presumably the person primarily responsible for the discography.

The following periodicals have been covered completely. They are referred to by abbreviation in the checklist:

BY	Blue Yodeler (published by Doug Jydstrup)
BU	Bluegrass Unlimited
CD	Country Directory
CN&V	Country News & Views (England)
CWSpot	Country Western Spotlight (New Zealand)
CWX	Country Western Express (England) ("ns" designates New Series)
Car	Caravan
DC	Disc Collector
FS	Folk Style (England)
HRJ	Hillbilly Folk Record Journal (England)
RR	Record Research
SSS	Sunny Side Sentinel

* * * * *

ACUFF, ROY. DC II, 3 (7-9/52). Type D, incomplete.

--DC III, 1 (1-3/53). Type D on Columbia only.

--CWX #13ns (nd., 1964?). Type D, incomplete.

--DC #23 (1966). Type C with most rec. dates and release dates for Hickory. (E. Schlappi)

ALLEN, REX. CWX #20 (8/58). Type D.

ALLEN, WARD. CWX #17 (1-3/58). Type D.

ALLEN BROS. DC #13 (nd.). Type C with rec. dates. Columbia and ARC labels only.

ANGLIN, JACK. CWSpot #42 (6/63). Type D, Australian releases only; presumably complete.

ARNOLD, EDDY. HFRJ 2, 1 (1-3/55). Type D, "complete UK releases to 11/54" and some USA releases.
 --DC #11 & #13 (nd.). Type D, "complete thru 12/57."
 --CWSpot #34-35 (6/61, 9/61). Type B but no mx. nos, "complete to 9/54" (R. Healy).

ASHLEY, CLARENCE T. Folkways Record FA 2355 (1961). Type D with mx nos. and some rec. dates. Not complete. (E. Earle)

ATKINS, CHET. CWSpot #22 (4-6/58). Type D, New Zealand releases only, "complete to 1/5/58."

AUTRY, GENE. DC II, 2 (4-6/52). Type D, Victor only, "complete."
 --DC II, 3 (7-9/52). Type D, Conqueror only, "nearly complete."
 --CWSpot #14 (12/56); also CWSpot Spcl Issue (9/62). Type D, Australian releases only, "early releases only." (J. Edwards)

BAR X COWBOYS. CWSpot #20 (9-12/57); also CWSpot Spcl Issue (9/62). Type D, Australian releases only, "complete." (J. Edwards)

BARFIELD, JOHNNY. CWSpot #18 (4/57); also CWSpot Spcl Issue (9/62). Type D, Australian releases only, "complete." (J. Edwards)
 --CWSpot #34 (6/61). Type D.

BEVERLY HILLBILLIES. CD #3 (1962). Type C with some rec. dates. (R. Healy)

BLUE SKY BOYS. CWX #19ns (nd.). Type D incomplete on Vi & Cap; complete on Starday lps.
 --CD #1 (11/60). Type B with takes Presumably complete on Vi. (B. McCuen)
 --CN&V III, 1 (7/64). Type D, Vi and Starday.

BOLING, CARL, & HIS FOUR ACES. CWSpot #20 (9-12/57); also CWSpot Spcl Issue (9/62). Type D, Australian releases only, "complete." (J. Edwards)

BOYD, BILL, & HIS COWBOY RAMBLERS. CD #3 (1962). Type B with takes but no personnel given. (B. McCuen)

BOYD, JIM, & HIS MEN OF THE WEST. CD #3 (1962). Type B for 1949-51. (B. McCuen)

BROWN, JIM EDWARD, PATTY, MAXINE. CWX #21 (12/58). Type D.

BROWN, MILTON. CD #4 (nd. 1962?) Type B. (B. Pinson)

(to be continued with the next issue.)

JEMF BENEFIT CONCERT TO BE GIVEN

Readers of the Newsletter living in the Midwest area will be interested in a benefit concert to be held on Sunday, October 8th at 2:00 P.M. at the Eleventh Street Theatre, 62 East 11th Street, Chicago. The proceeds from the concert are being donated to the John Edwards Memorial Foundation. Scheduled to appear are several old time artists and former WLS Barndance Stars, including Patsy Montana, Mac of Mac and Bob (Lester McFarland), Dolph Hewitt, Ray Tate, and Lois Kaye. Al Rice will act as M.C.

Tickets will cost \$3.00 and \$2.00 and can be obtained from the Old Town School of Folk Music, 333 West North Avenue, Chicago, Illinois 60610. Please enclose a stamped self-addressed envelope with mail orders.

* * * * *

CONTRIBUTIONS TO THE FOUNDATION

Since the last Newsletter, the Foundation has received cash contributions amounting to \$885.14 as well as gifts of records, periodicals, and tapes. We are grateful to all those friends who have aided the Foundation through their gifts and donations, all of which qualify as tax deductions.

* * * * *

ERRATA

In the last issue of the Newsletter, in listing the contributors to the JEMF over the past year, we omitted the name of Ken Griffis. We wish to thank him not only for his financial contribution but for his continuing efforts in organizing the Friends of the JEMF.

* * * * *

OBITUARIES

We regret to have to record the deaths of Clarence Ashley, Tommy Duncan, Carl Sandburg, and Doc Walsh, who have all passed away since the last issue of the Newsletter. All of these men in different ways have made valuable contributions to commercially recorded or published American folk music.

WORKS IN PROGRESS

Far too often, scholars or hobbyists will duplicate each others' efforts simply because they had no knowledge of each others' plans. We know of many current projects on various aspects of commercial folk music which should interest readers of the JEMF Newsletter, and there are surely others. We have asked some of the people in touch with the Foundation to provide us capsule summaries of their research which is within JEMF's scope of interest. We would like to make this a regular feature of the Newsletter but it will of course depend upon the response of readers.

We will welcome contributions for this column from readers and would like to encourage anybody who has information which might be helpful to the projects mentioned to contact the individual involved.

NORM COHEN is working on a case study of the ballad "Casey Jones."

The study focuses on the earlier songs on which the pop version is based, and the subsequent effect of the pop version on the traditional folk version. With Dave Cohen he is preparing a book on Railroad Folksongs. The unique feature of this book is that all tunes and texts will be taken from hillbilly, race, or field recordings, rather than from published sources. Another project is an lp for the RCA Victor Vintage series on early string band music.

PETE WELDING is gathering material on the life, musical sources and influences, and original music of Mississippi blues singer-guitarist Robert Johnson, for use in a projected master's thesis dealing with this important artist. A continuing interest is topical song, particularly Negro secular and sacred usages of topical references; in pursuit of this he is attempting to gather as much data, recordings and other relevant material, as possible. A final project, one with which he has been concerned for several years, involves folk taxonomy; whenever possible, interviews are conducted with blues and spiritual song performers to determine attitudes about the aesthetics of folksong performance, song composition and recomposition, etc.

GRAHAM WICKHAM is beginning a study of the ballads centering around actual disasters and tragedies as recorded by hillbilly artists through the 1920's and early '30's. Included in this paper (to be written under the direction of Bess Hawes at San Fernando Valley State College during the fall 1967 semester) will be transcriptions of many of these songs; a general history of this business; discussions of Carson Robison, Vernon Dalhart, Bob Miller, Rev. Andrew Jenkins, and others; a full discography, photographs, and an analysis of these songs as a staple of the mail-order business.

D.K. WILGUS has recently edited an lp for the RCA Victor Vintage series on Native American Ballads. With Ken Goldstein and Pete Welding he is preparing a discography of traditional singers on lp records. A continuing interest is the biography and works of Rev. Andrew Jenkins, pioneer hillbilly recording artist and ballad writer.

BIBLIOGRAPHIC NOTES OF SPECIAL INTEREST

- JOURNAL OF AMERICAN FOLKLORE (Apr-Jun 1967, No. 316). Three papers in this issue of JAF are of possible interest to JEMF friends. "A Montana Cowboy Poet," by John I. White, is a biographical article on D.J. O'Malley, perhaps best known as the author of the ballad now usually titled "When the Work Is Done Next Fall." Texts of that and several other ballads and songs are included. Author John I. White recorded cowboy songs commercially in the 1930's for the American Recording Co. "Popular Music and the Folk Tradition," by Carl I. Belz discusses current rock & roll music and attempts to relate it to the folk tradition. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg, is based on a paper he delivered last year at the Boston meeting of the AFS. This paper will be reissued shortly in the JEMF reprint series. The paper emphasizes Bill Monroe's central role in the development of the music.
- THE AMERICAN FOLK SCENE (NY: Dell, 1967). Edited by David A. DeTurk and A. Poulin, Jr. A collection of 33 articles reprinted from such publications as Sing Out, Western Folklore, Little Sandy Review, Journal of the International Folk Music Council, on the urban folksong revival. Authors include Sam Hinton, Peter Tamony, Charles Seeger, B. A. Botkin, John Greenway, Jon Pankake, Paul Nelson, John Cohen, Irwin Silber, G. Legman.
- "The Sierry Petes (Or, Tying the Knots in the Devil's Tail)" by Gail I. Gardner in the Aug/Sept 1967 issue of Sing Out! relates how Gardner composed that cowboy poem in 1917 and how it later got into print.
- The Music Library Association held its annual meeting at the San Francisco Public Library June 29-30, 1967. A panel discussion, moderated by Richard Jackson of the New York Public Library, on "The Documentation of American Popular Music" was held. Panelists were Nat Shapiro, speaking on Tin Pan Alley; Archie Green, on country music; and Barry Hansen, on rock and roll. Green focused on the development and extension of the term, country music as a generic name for folk-derived commercial Anglo-American music. Barry Hansen discussed the special problems associated with library acquisition and cataloguing of country and pop records, new and old.

SYNOPSIS OF MEETING OF THE JEMF BOARD OF DIRECTORS, JULY 28, 1967

The meeting opened with a discussion of the Friends of the JEMF, an organization now being formed by Ken Griffis and Joe Nixon with the purpose of raising money for the JEMF. A number of well known individuals in the country music industry have been asked to be sponsors of the organization; their names will appear on the stationery of the Friends. A motion was made and passed to authorize the formation of "The Friends of the JEMF," a voluntary association to aid research in commercially recorded and published American folk music.

It was proposed that the JEMF reissue out-of-print 78 rpm records on LP albums. It was felt that this project would most interest the people involved in the JEMF and also that the JEMF is in a position to start this project almost immediately. It was decided that Gene Earle, as JEMF President, should appoint a three man committee to oversee the record project. The JEMF Board of Directors would determine the production schedule and general policy but would not act as a review board for the material on the records or brochures. Ultimately, however, the committee must execute the project to the satisfaction of the Board. A motion was made and approved that "The JEMF institute a reissue series of lp's."

The Reprint Series was discussed briefly. It was felt that articles should be accepted into the reprint series not only because they deal with an area of interest of the Foundation, but because in the judgment of the Directors they are good articles. Acceptance as a JEMF Reprint is thus a stamp of approval. It was also felt that the reprint series should include only articles from scholarly rather than popular journals; good articles in popular journals might more appropriately be reprinted in the Newsletter.

D.K. Wilgus and Norm Cohen outlined a proposal to publish a complete hillbilly discography on the order of the Dixon & Godrich blues and gospel book. They pointed out that this project could utilize to advantage high-speed computers. It was agreed that they would draw up a cost estimate with the aid of representatives of IBM, and subsequently apply for a grant to finance the project.

JEMF Finances were the final subject of discussion. In order to operate the office full time the Foundation is spending \$300.00/month more than its income and closed the fiscal year in debt to the University. It was agreed that the Foundation can go in debt but only to the extent of the value of the holdings. It was decided to continue operations as at present until December, with the hope of obtaining a major grant in the meantime.

JEMF HOLDINGS: SERIAL PUBLICATIONS, PART 6

This is a continuation of the list of periodicals and magazines the JEMF has on file. The Foundation would appreciate any issues of publications it lacks. Also, if readers know of publications missing from this list which they feel would be important to the Foundation we would like to hear about them.

STAND BY: 1935, Vol. 1, No. 1 through 1937, Vol. 3, No. 26 complete; Vol. 3, No. 28-33; Vol. 3, No. 35-52; Vol. 4, No. 1 and 2; 1949, April 12

STORYVILLE: No's 1-12

STRAY NOTES: Vol. 1, No. 1-7, 9-12; Vol. 2, No. 0-3

TEMPO AND TELEVISION: 1957, Vol. 20, No's 7, 8

TRAIL: 1958, Vol 1, No. 2 & 5

TUNE UP: 1962, Oct., Nov., Dec.; 1963, Vol. 1, No. 4-9, Vol. 2, No's 1-3

VARIETY: Vol. 242, No's 7-13; Vol. 243, No's 1-13; Vol. 244, No's 6-13; Vol 245, No's 2-13; Vol. 246, No. 1, No's 6-13; Vol. 247, No's 1-8

VILTIS: Vol. 25, No. 1

VINTAGE JAZZ MART: Vol. 2, No's 4-6, 9, 10; Vol. 3, No. 7; Vol. 4, No's 3, 4, 7, 9-12; Vol. 5, No's 3-12; Vol. 6, No's 1-12; Vol. 7, No's 1-4; 1961, July, Sept., Nov.; 1964, July, Oct., Dec.; 1965, July, Nov. Sept.; 1966, Mar., June, Sept., Nov.; 1967, Feb., Apr., July.

WASHINGTON FOLK STRUMS: No's 5, 12, 18-21, 26-31

WESTERN JOURNAL: 1958, Oct.; 1959, Jan., Aug.

WESTERN LIFE: 1950, Vol. 1, No. 7

WESTERN ROUNDUP: Vol. 1, No's 1-12; Vol. 2, No's 13-18

YOUNGLAND: Vol. 1, 2, 3

JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

3. "An Introduction to the Study of Hillbilly Music," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78, (1965)
5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965)
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965)
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965)
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966

MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies for \$1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival

Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

NEWSLETTER

Vol. III, Part 2--December, 1967--No. 8

CONTENTS

Abstracts of Academic Dissertations: Barret E. Hansen, "Negro Popular Music 1945 - 1953"	38
Record Reissue Series Meets With Enthusiasm	41
From the Archives: "Travelling with a Band" by Arthur Warner	41
Commercial Music Graphics: Three	43
The Early Recording Career of Ernest V. Stoneman Discography (Part Two)	46
Tapescripts: Interview with Bill Helms	54
An Annotated Checklist of Published Hillbilly Artist Discographies (Part Two)	59
"Friends of the JEMF" Gets Under Way	66
Former WLS Stars Perform at JEMF Benefit Concert	67
Bibliographic Notes of Special Interest	67
JEMF in the News	68
JEMF Advisor Elected to Country Music Hall of Fame	68
Works in Progress	69
Mountain Named After John Edwards in New South Wales	70
Contributions to the Foundation	70
Serial Publications Needed	71
Index to Volume III	72
JEMF Reprint Series	73

* * * * *

The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions.

The JEMF Newsletter is published quarterly. Starting in 1968 volumes will run from January through December. Issues are numbered consecutively from the inception of the Newsletter. Starting January 1968, all members of the Friends of the JEMF will receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions will be \$2.50 annually. Back issues of Vols. II and III are available at 35 cents a number.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California 90024.

ABSTRACTS OF ACADEMIC DISSERTATIONS

Barret E. Hansen, NEGRO POPULAR MUSIC 1945 - 1953

There exists in America a genre of popular music created, chiefly by Negroes, especially for Negro audiences. The principal medium of this genre is the commercial phonograph record, and much can be learned of the changing musical tastes of the Negro public by historical study of such records.

Before 1940 the music on these records was mainly folk music and close derivatives of folk music. Best-selling artists included authentic country blues singers such as Blind Lemon Jefferson as well as the slightly modernized Chicago-style blues of Big Bill Broonzy. However, records from the 1940's tend to be much closer stylistically to standard (white) popular music, though the genre retains its identity. Best-selling Negro record names at this time included the big bands of Lionel Hampton and Lucky Millinder, and the vocalist Louis Jordan (with his Tympany Five). This trend begins to reverse itself in 1948-49 with a great revival of the blues idiom, in a newer and more sophisticated form. Among the most popular singers of this new blues were Amos Milburn, Charles Brown and Ivory Joe Hunter.

In the early 1950's we see trends toward melodic and textual simplicity, toward less elaborate scoring with more emphasis on the principal lines, and toward constant repetition of short background figures. The 1950's brought great popularity to vocal groups, such as the Dominoes and the Clovers, generally using loud and repetitious instrumental backgrounds. The music resulting from the action of all these trends became the principal antecedent of the rock style that revolutionized the popular music of the entire English-speaking world in the later 1950's.

This thesis represents what is to my knowledge a new approach in the historical analysis of folk and popular music. Existing works of this type have tended to isolate particular styles and substyles. Some, like Charles Keil's Urban Blues (1966) and L. Mayne Smith's thesis Bluegrass Music and Musicians (1964), have been explicit about defining comparatively narrow areas of concentration. Others, like Samuel Charters' The Country Blues (1960) have done the same thing in a more casual way. My approach is in many ways more similar to that of such popular works as Sigmund Spaeth's A History of Popular Music in America (1948) and The Country Music Story by Robert Shelton and Burt Goldblatt (1966), in that I have dealt with all the musical performances on commercial phonograph records that found mass acceptance among a particular audience during a particular period without regard to differences in style. Thus I have chosen the term "Negro Popular Music" rather than "blues" or even "rhythm and blues"; and it will be readily seen that the analyzed performances include blues, non-blues and virtually every shade between. The only criterion for inclusion of a recording in this study has been proven mass acceptance among the American Negro audience during the period 1945-53.

The commercial phonograph record, while perhaps not an absolutely accurate documentation of musical style in its totality, provides by far the most convenient way of studying music and its audience acceptance in historical perspective. A phonograph record made in 1947 preserves the music exactly as it was performed in 1947, with no chance of contamination by later developments. And since in the period we are dealing with, the recording industry was preserving any kind of music that enjoyed even a small listening audience and records were available everywhere, the sales and jukebox plays of records may be taken as highly accurate barometers of the public's musical taste.

I have devoted this analysis exclusively to commercial recordings.

Many of the companies whose records are analyzed here are no longer in business, and those that still exist do not often give out accurate reports of record sales. I have therefore made my selection of best-selling records on the basis of the weekly "charts" of relative record popularity published in Billboard, a long established weekly with a sound reputation for accuracy and lack of bias.

The music described here is virtually innocent of any pre-existing historical investigation. A very few of the more tradition-rooted blues performances are within the perimeter of the country blues literature (such as Charters' Country Blues). Few country blues writers, however, show much objectivity concerning the music that replaced the old blues in the audience's favor, and this is, by and large, the music we are dealing with here.

The thesis is organized as follows:

Chapter I - Introduction

Chapter II - a brief outline of the history of the Negro music business and its products up to 1945.

Chapter III - a more detailed chronological survey of Negro popular music from 1945 through 1953, offering descriptions of each record that reached the Number 3 position on the weekly Billboard charts.

Chapters IV and V - contain analyses of the changes in instrumental and vocal styles, respectively, through the 1945-53 period.

Chapter VI - an analysis of the lyrics to the songs concerned.

Discographical details for the Top Ten records in each year are given in an appendix.

RECORD REISSUE SERIES MEETS WITH ENTHUSIASM

The response to the lp record reissue series announced in the last issue of the Newsletter has been one of whole-hearted approval. The major efforts of the committee in charge of the project are currently centering on the matter of securing legal rights to the desired masters from the companies that own them. This latter problem has generated a minor research project of its own, namely, the question of who currently owns the rights to the small labels of the 1920's and '30's that have since disappeared from the business. We plan to run in future issues of the Newsletter a series of brief articles outlining the histories of some of the discontinued labels.

Meanwhile the record reissue committee is continuing with the task of selecting editors for the various lp's. We welcome comments and suggestions from readers on this program. We hope to be able to announce details on the first lp (A Country Panorama, Vol. 1 (1920-41)) in the next issue of the Newsletter.

* * * * *

FROM THE ARCHIVES

In the past few years, Northern urbanites have been scarcely able to avoid some knowledge of the music of the various American subcultures: newspapers and magazines from the New York Times to Time have featured columns and articles on folk music, rock & roll, country music, and rhythm & blues. However, three or four decades ago the casual non-specialist had to dig deeply to find references to country or race music. When he did find it, it was often in an unusual format, as this Newsletter's selection from the archives illustrates. Jimmie Rodgers died not quite a year after this piece appeared in The Nation. It is a little remembered and subtle tribute to Rodgers' pervasive influence.

Traveling with a Band

By ARTHUR WARNER

IT was in the sun-stricken little town of Wellton, Arizona, that I found the One-Man Band sitting in the shadow of a building at a street corner.

The One-Man Band was a little stooped figure, with smooth-shaven face, long white hair, and kindly blue eyes—eyes grown somewhat dim, out of a corner of which a tear could trickle now and then, requiring the services of a large bandana handkerchief to dry.

"I'm eighty-seven years old," the One-Man Band confided to me, and added cheerily, "I'll soon be grown."

There were seven instruments in the One-Man Band. There was a guitar, which the bright little old man twanged with his fingers. A whistle, upon which he tooted from time to time, hung round his neck. Meanwhile, by a dextrous use of both feet, he made music with a drum, a triangle, a pair of cymbals, and two bells. With his own voice the bright little old man supplied the singer soloist.

"Yes," said the One-Man Band, "I spend my time traveling around from place to place. I know all the towns and all the routes. Some people pay as they go. I play as I go. No, I haven't any family except a sister in Frisco, who's laid up with rheumatism. I'm on my way to Frisco now."

"How long will it take me to get there? Oh, I don't know. I go on bit by bit, but I'll get there. If there's a dollar anywhere, I'll get a piece of it."

The dim blue eyes twinkled merrily and there was a gay laugh, but the gathering of a few stragglers about the corner interrupted the narrative. The guitar went into action, accompanied by the six associate members of the One-Man Band. A poorly clad Mexican woman with a baby in her arms laid down a nickel. Another woman, standing in the rear, pushed forward her little boy. He came up shyly and let slip a coin from a chubby fist. A big man dropped a dime; a shopkeeper strolled over from across the street, listened for a moment, left a contribution, and then went back to his store. Gradually the little group dispersed, and the One-Man Band stopped to dry an errant tear with the big bandana handkerchief.

"Rogers taught me that song," resumed the One-Man Band with a note of pride.

"Will Rogers?" I asked curiously.

Evidently that rival entertainer was unknown to the One-Man Band. With a look of surprise and grief for my ignorance the answer came crushingly, "No, *Jimmy* Rogers, the famous guitar-player."

Then the One-Man Band grew reminiscent.

"I've been in three wars; I've been in three wars in my time. No, I wasn't in the Civil War. I missed that though I am eighty-seven years old and almost grown. But I was in the World War, the Spanish-American War, and the Indian war of seventy-six."

I wanted to ask him what the Indian war of seventy-six was, but felt that I had displayed enough ignorance already in regard to the famous guitar-player, Jimmy Rogers. So, reflecting that the One-Man Band must have reached about

the three-quarter-century mark in 1917, I contented myself with inquiring, "What did you do in the World War?"

"Oh, I played around the camps; I did my bit."

The dim blue eyes looked at me kindly but a little tired, and the big bandana handkerchief was pulled out again to wipe the moisture from a perspiring forehead. I brought a cool drink from a nearby stand, and somewhat revived, the One-Man Band returned to its music. There were some preliminary flutters on the strings of the guitar. Then in a voice firm, if a little husky, the soloist began:

All around the water tank,
Waiting for a train,
A thousand miles away from home,
Sleeping in the rain.

The soloist paused an instant, swept the group with a smile, and resumed:

I walked up to a brakeman,
Give him a line of talk;
He says, "If you've got money, boy,
I'll see that you don't walk."

The words stopped but the seven pieces of the One-Man Band twanged and clanged on as the soloist leaned back and broke into a riotous yodel—he called it a "yudel"—which concluded with a gay shout, after which the voice went on with the ballad:

"My pocket-book is empty,
Not a penny can I show."
He says, "Get off, get off, you railroad bum!"
So he locked the box-car door.

He put me off in Texas,
A State I dearly love;
Wide open spaces all around,
Moon and stars above.

There was another "yudel," a little less abandoned, a little more wistful, and then the conclusion:

My pocket-book is empty,
My heart is filled with pain;
A thousand miles away from home,
Waiting for a train.

The patch of shade from the friendly building had been narrowing as the sun swung into the south, and now the wilting rays fell full on the uncovered head of the One-Man Band. The listeners in the little group drifted away and no others gathered to take their places. Up and down its meager length Wellton's main street seemed practically deserted. The One-Man Band scanned it for a second and then turned a doubtful glance on the collection of coins, neither considerable in number nor impressive in denomination. A little of the gay insouciance of the early morning had disappeared; there was a shade of weariness in its place.

"The stage will be here in about an hour," I said, glancing at my watch, "and you are going along to Yuma in it with me."

"Yes?" queried the One-Man Band, brightening.

"Yes," I returned. "I never traveled with a band before in my life, and probably never shall have a chance to do so again. Yuma may not have any music at the station to welcome me, but I'll have some there to greet it. I'll roll my own. Come into the restaurant and let's have something to eat while we're waiting for the stage."

COMMERCIAL MUSIC GRAPHICS: THREE

The two major American phonograph record companies in the 1920's were Victor and Columbia. Yet a minor firm, Okeh, opened the race and hillbilly fields. No pioneer in a creative enterprise can rest long on his laurels. After Fiddlin' John Carson's first and second discs (Okeh 4890 and 4994) caught on in Atlanta and beyond, it seemed wise--perhaps necessary--for the Columbia Phonograph Company to emulate its smaller rival.

It was logical for Columbia executives to turn to Georgia, the site of Okeh's luck. During February, 1924, Gid Tanner, a cotton farmer and fiddler, and Riley Puckett, a blind, itinerant singer-guitarist, made test pressings in Atlanta. On March 7 they were in Columbia's New York studio. The duo's first coupling, "Little Old Log Cabin in the Lane"/"Rock All Our Babies to Sleep" (Columbia 107-D), was released on May 20 in a popular series. This disc was advertised in The Talking Machine World, Volume 20, May, 1924, with a comment that Gid had won Atlanta Old Time Fiddlers' Convention prizes and that Riley had performed widely at Southern county fairs.

There is no available printed account which details Columbia's precise movement into hillbilly music, although Norman Cohen touched on this matter in his case study, "The Skillet Lickers" (JAF, July, 1965). I am curious to know whether Columbia's decision to compete with Okeh was made at the top (New York) or perhaps in the field (Atlanta) by local distributors, and how the decision was effected. Certainly Frank Walker, Columbia's chief talent scout, was involved but we lack the circumstances of his hunches, searches, failures, and victories. We also lack interviews with his regional colleagues and co-workers.

Today, we can see something of Columbia's early role. In June, 1924, the firm placed a full-page advertisement, which is reproduced here, in The Talking Machine World. The ad was captioned provocatively: The fiddle and guitar craze is sweeping northward! This phrase is a very significant clue to the music industry's perception of the national potential in "southern songs and dances." But the ad is also important for preserving five contemporaneous portraits of pioneer folk artists.

From the perspective of advertising standards, we can judge Columbia's page to be much more cluttered, or "oversold," than the preceding Okeh ad reproduced in this Series (JEMF Newsletter, September, 1967). However, I am not primarily concerned in "Commercial Music Graphics" with advertising esthetics; I wish rather to focus on the visual artifact as a complement to the sound recording. Consequently, I am indebted to the unknown (to me) layout man who obtained five photographs for a one-page feature. The cuts of Tanner, Puckett, and Ernest Thompson are from portraits credited to home-base photographers in Atlanta and Winston-Salem. Since Samantha Bumgarner's and Eva Davis' photos are not similarly credited, we can assume that their pictures were taken while they were in New York for their recording trip, very likely at the direction of a Columbia staff person.

In June, 1924, Columbia's copywriters prided themselves on their firm's "alertness...in discovering and recording these (five) artists." It is discomfoting to note in 1967 that only Tanner and Puckett are now reasonably well known to collectors and students. Thompson, Bumgarner, and Davis, who helped develop folk and country music as a commercial genre, are virtually forgotten by the scholarly community and the record industry alike.

--Archie Green



Gid Tanner and
Riley Puckett
Photo by Lane Bros.
Atlanta, Ga.



Ernest Thompson
Photo by Russell's
Studio, Winston-
Salem, N. C.



*The fiddle and
guitar craze
is sweeping
northward!*

Columbia leads with records of old-fashioned southern songs and dances

COLUMBIA'S novel fiddle and guitar records, by Tanner and Puckett, won instant and widespread popularity with their tuneful harmony and sprightliness. This month we present three new artists—Ernest Thompson, who is a wonder on the harmonica and guitar; Samantha Bumgarner and Eva Davis, famed for their skill with the fiddle and banjo. The records of these quaint musicians which are listed here need only to be heard to convince you that they will "go over big" with your trade—

The Wreck of the Southern Old '97. Harmonica and Guitar. Vocal Chorus.
Are You From Dixie? Harmonica and Guitar. Vocal Chorus. Ernest Thompson. 130 D

Big-eyed Rabbit. Fiddle and Banjo. Vocal Chorus.
Samantha Bumgarner and Eva Davis.
Wild Bill Jones. Banjo. Vocal Chorus. Eva Davis. 129 D

Little Old Log Cabin in the Lane. Solo with Fiddle and Guitar.
Rock All Our Babies to Sleep. Yodel with Guitar. Riley Puckett. 107 D

Buckin' Mule. Square Dance. Fiddle and Guitar.
Gid Tanner and Riley Puckett.
Hen Cackle. Solo with Fiddle and Guitar. Gid Tanner. 110 D

The alertness of Columbia in discovering and recording these artists is but one example of our aggressive policy. The dealer who handles the new Columbia Records and Phonographs can depend upon us for sound policies and whole-hearted support constantly.

COLUMBIA PHONOGRAPH CO., INC.
1819 Broadway, New York

The New Columbia is superior

We believe it to be the phonograph of all phonographs—superior musically because of its wonderful new reproducer; excelling mechanically because of its marvelous motor—and surpassingly beautiful because of the artistic, simple elegance of its cabinet designs. A complete range of phonographs is offered at prices from \$50 to \$600.

Write to the Columbia branch or distributor nearest you

Atlanta, Ga., 561 Whitehall Street
Boston, Mass., 1000 Washington Street
Chicago, Ill., 430-440 South Wabash Avenue
Cleveland, Ohio, 1812 East Thirtieth Street
Dallas, Texas, 2000 North Lamar Street
Kansas City, Mo., 2006 Wyandotte Street
Los Angeles, Cal., 809 South Los Angeles Street
New York City, 121 West Twentieth Street
Philadelphia, Pa., 40 North Sixth Street
Pittsburgh, Pa., 632 Duquesne Way
San Francisco, Cal., 345 Bryant Street

Toronto, Ont., Canada, 1244 Oufferin Street
Buffalo, N. Y., 700 Main Street
Cincinnati, Ohio, 224 West Fourth Street
Detroit, Mich., 439 East Fort Street
Minneapolis, Minn., 18 North Third Street
Montreal, Canada, 246 Craig Street, West
New Orleans, La., 323 North Peters Street
Seattle, Wash., 911 Western Avenue
COLUMBIA WHOLESALERS, Inc.
205 West Camden Street, Baltimore, Md.

COLUMBIA STORES CO.
1808 Glenarm Avenue, Denver, Colo.
COLUMBIA STORES CO.
221 South West Temple, Salt Lake City, Utah
TAMPA HARWARE CO.
Tampa, Fla.
W. W. KIMBALL
Wabash and West Jackson Blvd., Chicago, Ill.
COLUMBIA DISTRIBUTORS, Inc.
1327 Pine Street, St. Louis, Mo.

Columbia
has all the
hits and
usually first



Columbia

New Process RECORDS

78 RPM DISCOGRAPHY OF ERNEST V. STONEMAN, PART TWO

(Continued from JEMF Newsletter Vol. III, Part 1)PLAZA 1927

Note: There appear to be two separate 1927 sessions for the Plaza Music Company, New York. Below are listed all known released titles and issues, with known masters indicated (drawn from Banner issue). Appearance of two separate master groups (7220 and 7280 series) indicate two fairly close sessions. The remaining details will be made available in the JEMF Newsletter when received.

Matrix	Title (Composer Credit)	Artist	Release (Pseudonym)
7222-1	Hand Me Down My Walking Cane	EVS	Ba 1993 (ES) Pe 12327 (Vernon Dalhart) Pat 32248 Dalhart) Ca 1237 (ES) Do 3964 (ES) Re 8324 (ES) Ro 465 (Vernon Dalhart)
7223-1	Pass Around the Bottle	EVS	Or 916 (Sim Harris) Ba 2157 (ES) Pe 12357 (ES) Pat 32278 (ES) Ca 8217 (V. Dalhart) Chal 665 (ES) Para 3021 (ES) Do 3985 (ES) Reg 8346 (ES) Cq 7064 (ES) Bdy 8054 (ES) Ro 597 (ES)
7224-1	When the Roses Bloom Again	EVS	Ba 1993 (ES) Or 946 (Sim Harris) Do 3964 (ES) Re 8324 (ES)
7225-1	Bully of the Town	EVS	Or 947 (Sim Harris) Ba 2157 (ES) Pe 12358 (ES) Pat 32279 (ES) Ca 8217 (V. Dalhart) Chal 665 (ES) Do 3984 (ES) Reg 8347 (ES) Ro 597 (ES)
7286	The Old Hickory Cane	EVS	Pe 12350 (ES) Pat 32271 (ES) Do 0187 (ES) Reg 8369 (ES)
7287	Fatal Wedding	EVS	Or 946 (Sim Harris) Ba 2158 (ES) Pe 12357 (ES) Pat 32278 (ES)

7288	Sinful to Flirt	EVS	Ca 8220 (V.Dalhart) Chal 666 (ES) Do 3984 (ES) Reg 8347 (ES) Ro 600 (V.Dalhart) Or 947 (Sim Harris) Ba 2158 (ES) Pe 12359 (ES) Pat 32280 (ES) Ca 8220 Do 3985 (ES) Re 8346 (ES) Cq 7064 (ES) Pe 12327 (V.Dalhart) Pat 32248 (V.Dalhart) Pe 12459 (ES) Pat 32380 (ES)
?	Can I Sleep In Your Barn Tonight, Mister?	EVS	
?	In the Shadow of the Pine	EVS	

VICTOR February 22, 1928 Atlanta, Georgia

BVE 41932-2	Possum Trot School Exhibition, Pt. 1 (ES)	Ernest Stoneman and the Blue Ridge Corn Shuckers	Vi 21264
BVE 41933-2	Possum Trot School Exhibition, Pt. 2 (ES)	ES & the BRCS	Vi 21264
BVE 41934-2	A Serenade in the Mountains, Pt. 1 (ES)	ES & the BRCS	Vi 21518
BVE 41935-2	A Serenade in the Mountains, Pt. 2 (ES)	ES & the BRCS	Vi 21518
BVE 41936-2	Claud Allen	ES & Irma Frost	Unissued
BVE 41937-2	The Two Little Orphans (ES)	ES & the BRCS	Vi 21648
BVE 41938-2	Once I Had a Fortune	ES & IF	Unissued
BVE 41939-2	The Raging Sea, How it Roars (ES)	ES & the BRCS	Vi 21648
BVE 41941-2	Sweet Summer Has Gone Away	Uncle Eck Dun- ford-ES	Vi 21578
BVE 41944-2	Stonewall Jackson	George Stoneman	Unissued

EDISON April 24, 1928 New York, New York

(Master series jumps from 11,000 acoustical series to 18,000 electric)

18435	All Go Hungry Hash	The Dixie	Ed 52350
16448	House	Mountaineers	Ed 5528
18436	There'll Come a Time	The DM	Ed 52369
18437	Sally Goodwin	The DM	Ed 52350
16449			Ed 5529
18438	Careless Love	The DM	Ed 52386
16450			Ed 5530

EDISON April 25, 1928 New York, New York

18439	(Not ES)		
18440	The Fast Bound Train	The DM	Ed 52299 Ed 5548

18441	The Unlucky Road to	The DM	Ed 52299
16470	Washington		Ed 5545
18442	The Old Maid and the	The DM	Ed 52369
16451	Burglar		Ed 5531
18443	Down on the Banks of	The DM	Ed 52312
	the Ohio		
18444	We Parted at the River	The DM	Ed 52312
18445	It's Sinful to Flirt	The DM	Ed 52386
			Ed 5547

GENNETT July 5, 1928 Richmond, Indiana

Ge 14005A	Katy Lee	Willie Stoneman	Ge 6565 Champ 15565 (Dave Hunt)
Ge 14006A	My Mother and My Sweet-heart	Sweet Bros	Ge 6655
Ge 14007A	Prisoner's Lament	Herbert Sweet	Ge 6567 Champ 15565 (John Clark) Spt 9185 (Sam Caldwell) Spt 9305 Rejected
Ge 14008	Once I Knew a Little Girl	Herbert Sweet	
Ge 14009AB	Somebody's Waiting for Me	Sweet Bros.	Ge 6620 Champ 15586 (Clark Bros.) Spt 9323 (Caldwell Bros.)
Ge 14010A	Falling By the Wayside	Herbert Sweet	Ge 6655 Champ 15586 (Clark Bros.) Spt 9185 (Sam Caldwell)
Ge 14011A	Sugar Hill		Ge 6687 (Virginia Mountain Boomers)

GENNETT July 6, 1928 Richmond, Indiana

Ge 14012A	Wake Up in the Morning	Willie Stoneman	Ge 6565 Champ 15610 (Dave Hunt) Spt 9083
-----------	------------------------	-----------------	--

(Machine Breaks Down Here)

GENNETT July 9, 1928 Richmond, Indiana

Ge 14013,4	Not ES		
Ge 14015A	New River Train	ES & the Sweet Brothers	Ge 6619 (Justin Winfield) Spt 9400 (Uncle Ben Hawkins) Hist BC 2433-1
Ge 14016A	John Hardy	ES & the SB	Ge 6619 (J. Winfield) Hist BC 2433-1

Ge 14017A Say, Darling, Say ES & SB

Ge 6733 (Justin Winfield)
Spt 9400 (Uncle Ben Hawkins)
Hist BC-2433-1
Destroyed 6/26/29
Hist BC-2433-1

Ge 14018A I'm Gonna Marry that ES & SB
Pretty Little Girl

GENNETT July 10, 1928 Richmond, Indiana

Ge 14019A Cousin Sally Brown

Ge 6687 (Virginia Mountain Boomers)
Destroyed
Ge 6620 (Sweet Bros)
Hist BC-2433-1
Spt 9406 (VMB)
Ge 6567 (VMB)
Champ 15610 (Blue Mountain Ramblers)
Spt 9305 (VMB)

Ge 14020A Bluff Hollow Sobs

Ge 14021AB I Got a Bulldog

ES & SB

Ge 14022A East Tennessee Polka

Ge 14023AB Rambling Peckless Hobo

VICTOR October 30, 1928 Bristol, Tennessee

BVE 47248-2 Beautiful Isle O'er The Stoneman
the Sea Family

Unissued

BVE 47249-2 Willie, We Have Missed TSF
You

Unissued

BVE 47252-2 The Fate of Shelley TSF
and Smith

Unissued

BVE 47253-2 The Broken-Hearted TSF
Lover

Vi V-40030

BVE 47254 Angeline the Baker Uncle Eck
Dunford

Vi 40060

VICTOR October 31, 1928 Bristol, Tennessee

BVE 47255 Old Shoes and Leggings UED

Vi 40060
Fw FP 251 (FA 2951)
Unissued

BVE 47256-2 Minnie Brown TSF

Vi V-40030

BVE 47257-2 We Parted by the TSF
Riverside

BVE 47258-2 Down to Jordan and be EVS & his Dixie Vi 40078
Saved (E. Dunford) Mountaineers

BVE 47259-2 There's a Light Lit Up EVS & his DM Vi 40078
in Galilee (E. Stoneman)

BVE 47260-2 Going Up the Mountain TSF Vi 40116
After Liquor, Pt. 1
(E. Stoneman-E. Dunford)

BVE 47261-2 Going Up the Mountain TSF Vi 40116
After Liquor, Pt. 2
(E. Stoneman-E. Dunford)

BVE 47262-2 The Spanish Merchant's TSF Vi 40206
Daughter (E. Stoneman)

BVE 47263-2 Twilight is Stealing TSF Fw FP 253 (FA 2953)
Over the Sea Unissued

VICTOR November 1, 1928 Bristol, Tennessee

BVE 47264-2 Too Late TSF

Vi 40206

BVE 47265-2 I Should Like To Marry TSF

Unissued

EDISON November 21, 1928 New York, New York

18881	Goodbye Dear Old Step-stone	The DM	Ed 52489 (End Cylinder releases)
18882	Fallen by the Wayside	The DM	Ed 52461
18883	All I've Got's Gone	The DM	Ed 52489
18884	My Mother and My Sweetheart	The DM	Rejected
18885	Remember the Poor Tramp Has to Live	The DM	Rejected
18886	The Prisoner's Lament	The DM	Ed 52461

EDISON November 22, 1928 New York, New York

18887	Midnight on the Stormy Deep	The DM	Rejected
18888	The Pretty Mohea (Indian Maid)	The DM	Rejected
18889, 90 -	Not ES		
18891	I Remember Calvary (Lemons-Winesett)	The DM	Ed 52479 ED N-20004
18892	He is Coming After Me (Hacker-Winesett)	The DM	Ed 52479 Ed N-20004

GENNETT March 5, 1929 Richmond, Indiana

(Note: The only notation of Stoneman being present is the mention of "Winfield" in the duet vocals. The ledgers also indicate that all masters were rejected and destroyed. However, Fields Ward stated in the liner notes to Hist. BC-2433-1 that the masters were given to him. He lists the Grayson County Ramblers as consisting of himself (guitar), Ernest Stoneman (autoharp, harmonica), Sampson Ward (banjo), and Eck Dunford (violin).)

Ge 14861AB	Way Down in North Carolina	Fields Ward & Grayson County Railsplitters	Rejected Hist BC-2433-1
Ge 14862A	Ain't That Trouble In Mind	FW & GCR	Rejected Hist BC-2433-1
Ge 14863A	You Must Be A Lover of the Lord	GCR	Rejected Hist BC-2433-1
Ge 14864A	Watch and Pray	GCR	Rejected Hist BC-2433-1
Ge 14865A	Good Bye Little Bonnie	Ward & Winfield with GCR	Rejected Hist BC-2433-1
Ge 14866A	Alas My Darling	W & W	Rejected
Ge 14867A	My Old Sweetheart	W & W with GCR	Rejected
Ge 14868A	The Place Where Ella Sleeps	W & W with GCR	Rejected
Ge 14869A	In The Cruel Slavery Days	W & W with GCR	Rejected Hist BC-2433-1
Ge 14870A	The Sweetest Way Home	FW & GCR	Rejected Hist BC-2433-1
Ge 14871-5	Not ES		

GENNETT March 7, 1929 Richmond, Indiana

Ge 14876AB	My Only Sweetheart	W & W with GCR	Rejected Hist BC-2433-1
Ge 14877A	Tie Up Those Old Broken Cords	W & W with GCR	Rejected Hist BC-2433-1

Ge 14878A	The Birds Are Returning	FW & GCR	Rejected
			Hist BC 2433-1
Ge 14879A	No One Loves As I Do	FW & GCR	Rejected
			Hist BC 2433-1
Ge 14880	I Don't See Why I Love Her	FW & GCR	Rejected

GEMNET September 12, 1929 Richmond, Indiana

Ge 15589A	The Railroad Flagman's Sweetheart (Jenkins-Stoneman)	Frank Jenkins Pilot Mountaineers	Cq 7269 (Alex Gordon)
Ge 15590A	The Murder of Nellie Brown	FJPM	Rejected
Ge 15591A	Snowflakes (or) When the Snowflakes Fall Again	FJPM	Cq 7270 (AG)
Ge 15592A	The Burial of Wild Bill	FJPM	Cq 7270 (AG)
Ge 15593A	I Will Be All Smiles Tonight	FJPM	Rejected
Ge 15594A	In the Year of Jubilo	FJPM	Rejected
Ge 15595A	A Message From Home Sweet Home	FJPM	Cq 7269 (AG)
Ge 15596A	Sunny Home in Dixie	FJPM	Ge 7034 Spt 9677 (Riley's Mountaineers)
Ge 15597A	Old Dad	FJPM	Ge 7034 Spt 9677 (R's M)

(Note: "The Railroad Flagman's Sweetheart" and "The Burial of Wild Bill" appeared on both Paramount 3240 and Broadway 8249 as by Oscar Jenkins' Mountaineers, though the original Gennett ledgers do not indicate these particular masters (Ge 15589A and Ge 15592A) as the source. Although Oscar was Frank Jenkins' brother, aural evidence indicates that the Paramount and Broadway sides were from different masters.)

VOCALION January 8, 1934 New York, New York

14545	Good-bye, Dear Old Stepstone	Ernest & Eddie Stoneman	Unissued
14546	The Railroad Flagman's Sweetheart	E & ES	Unissued
14547	After the Roses Have Faded Away	E & ES	Unissued
14548	Meet Me By the Seaside	E & ES	Unissued
14549	Six Months is a Long Time	E & ES	Unissued
14550	My Only Sweetheart	E & ES	Vo 02901
14551	I'm Alone, All Alone	E & ES	Unissued
14552	There's Somebody Waiting for Me	E & ES	Vo 02632
14553	Nine Pound Hammer	E & ES	Vo 02665

VOCALION January 9, 1934 New York, New York

14554	Broke Down Section Hand	ES	Vo 02655
14555	Texas Ranger	ES	Vo 02632
14556	Prisoner's Advice	ES	Unissued
14557	All I Got's Gone	ES	Vo 02901
14558,9	Not ES		
14560	Golden Bye and Bye	E & ES	Unissued
14561	Hallelujah Side	E & ES	Unissued

VOCALION January 10, 1934 New York, New York

14562	I'll Live On	E & ES	Unissued
14563	Reaping Days	E & ES	Unissued
14564	The Sweetest Way Home	E & ES	Unissued

RECORD RELEASE/MASTER CROSS REFERENCERelease # Master #'sBanner

1993	7222/7224
2157	7223/7225
2158	7287/7288

Broadway

8054	7223/not ES
8249	(Gel5589/Gel5592)?

Cameo

1237	7222/not ES
8217	7223/7225
8220	7287/7288

Challenge

151	X237/X234
152	X238/X236
153	X235/X233
244	GEX493/GEX496
309	Not ES/X238
324	GEX493/Not ES
398	GEX493/Not ES
665	7223/7225
666	7287/7288

Champion

15222	GEX495/GEX496
15233	GEX493/GEX494
15248	GEX498/Not ES
15565	Gel4005/Gel4007
15586	Gel4009/Gel4010
15610	Gel4012/Gel4023

Conquerer

7064	7223/7288
7269	Gel5589/Gel5595
7270	Gel5591/Gel5592

County

County 507	BVE 36516
------------	-----------

Domino

0187	7286/Not ES
3964	7222/7224
3984	7225/7287
3985	7223/7288

Edison (cylinders)

5137	16184
5188	16180
5191	16183
5194	16176
5196	16182
5198	16181

Release # Master #'s

5200	16178
------	-------

5201	16169
------	-------

5241	?
------	---

5297	16253
------	-------

5308	16268
------	-------

5314	16266
------	-------

5338	16294
------	-------

5341	16295
------	-------

5355	?
------	---

5357	?
------	---

5367	16319
------	-------

5369	16318
------	-------

5382	16326
------	-------

5383	?
------	---

5528	16448
------	-------

5529	16449
------	-------

5530	16450
------	-------

5531	16451
------	-------

5545	16470
------	-------

5547	?
------	---

5548	?
------	---

Edison (diamond discs)

N-20004	18891/18892
---------	-------------

51788	11053/11054
-------	-------------

51823	11055/11058
-------	-------------

51864	11059/11060
-------	-------------

51869	11056/11057
-------	-------------

51909	11064/11063
-------	-------------

51935	11461/11464
-------	-------------

51938	11481/11482
-------	-------------

51951	11460/11484
-------	-------------

51994	11483/11465
-------	-------------

52026	11690/11693
-------	-------------

52077	11691/Not ES
-------	--------------

52290	11886/11887
-------	-------------

52299	18440/18441
-------	-------------

52312	18443/18444
-------	-------------

52350	18435/18437
-------	-------------

52369	18436/18442
-------	-------------

52386	18438/18445
-------	-------------

52461	18882/18886
-------	-------------

52479	18891/18892
-------	-------------

52489	18881/18883
-------	-------------

Folkways

FP 251	BVE 47255 (Vi)
--------	----------------

	BVE 47262 (Vi)
--	----------------

FP 253	81080 (Ok)
--------	------------

Release #	Master #'s	Release #	Master #'s	Release #	Master #'s
<u>Gennett</u>		<u>Pathe</u>		(Victor continued)	
3368	X233/X234	32248	7222/ ?	20938	39718/39719
3369	X235/X236	32271	7286/Not ES	21070	39708/39709
3381	X237/X238	32278	7223/7287	21129	39700/39701
6044	GEX493/GEX495	32279	7225/Not ES	21131	40335/40337
6052	GEX497/GEX498	32280	7288/Not ES	21186	39705/39707
6065	GEX494/GEX496	32380	? /Not ES	21264	41932/41933
6565	Gel4005/Gel4012	<u>Perfect</u>		21518	41934/41935
6655	Gel4006/Gel4010	12327	7222/ ?	21578	39717/41941
6567	Gel4007/Gel4023	12350	7286/Not ES	21648	41937/41939
6619	Gel4015/Gel4016	12357	7223/7287	40030	47253/47257
6620	Gel4009/Gel4021	12358	7225/Not ES	40060	47254/47255
6687	Gel4011/Gel4019	12359	7288/Not ES	40078	47258/47259
6691	? /Not ES	12459	? /Not ES	40116	47260/47261
6733	Gel4017/Not ES	<u>Regal</u>		40206	47262/47264
7034	Gel5596/Gel5597	8324	7222/7224	<u>Vocalion</u>	
<u>Herwin</u>		8346	7223/7288	02632	14552/14555
75528	X237/X238	8347	7225/7287	02655	14554/14553
75529	X234/X235	8369	7286/Not ES	02901	14557/14550
75530	X233/X236	<u>Romeo</u>			
75535	GEX493/GEX495	465	7222/Not ES		
75541	GEX496/GEX494	597	7223/7225		
<u>Montgomery Ward</u>		600	7287/Not ES		
8136	BVE39706/Not ES	<u>Silvertone</u>			
8305	BVE36514/Not ES	5001	GEX493/GEX496		
<u>Oriole</u>		5003	GEX497/GEX495		
916	7223/Not ES	5004	GEX494/GEX495		
946	7224/7287	8155	GEX493/GEX496		
947	7225/7288		(25001, 25003, 25004		
<u>Okeh</u>			same as 5001, 5003,		
7011	(12") 9289/9290		5004)		
40288	S72787/S72788	<u>Supertone</u>			
40312	S72789/S72790	9083	Gel4012/Not ES		
40384	S73373/S73375	9185	GEX14007/Gel4010		
40405	S73377/S73378	9255	GEX493/GEX496		
40408	S73376/S73372	9305	Gel4007/Not ES		
40430	S73371/S73374	9323	Gel4009/Not ES		
45009	9285/9286	9400	Gel4015/Gel4017		
45015	9284/9287	9406	Gel4022/Not ES		
45036	9288/Not ES	9560	? /Not ES		
45044	S47104/S74105	9577	Gel5596/Gel5597		
45048	S74108/S74110	<u>Victor</u>			
45051	S74102/S74103	20223	36500/36501		
45054	S74109/S74111	20224	36503/36504		
45059	S74301/S74304	20235	36513/36514		
45060	S74300/S64302	20294	36515/36516		
45062	S74305/S74306	20302	36512/36517		
45065	S74303/S74307	20531	36198/36199		
45084	W80360/W80361	20532	36502/36511		
45094	W80347/W80348	20533	36507/36510		
45125	W81079/W81080	20540	36509/Not ES		
<u>Paramount</u>		20671	38918/Not ES		
3021	7223/Not ES	20672	38763/38764		
3240	Gel5589/Gel5592?	20799	38765/38766		
3282	? / ?	20844	39704/39706		
		20880	39702/39716		

Corrections & addenda to Part I of discography
Although the master numbers from the Okeh session of April, 1926 indicate a New York recording, the record labels state "recorded in Ashville," which agrees with Stoneman's recollection of the session.

The title for Chal 151 (GEX234AB) is given in Challenge catalogs as "The Girl I Left in Sunny Tennessee;" however the title on the record label is "The Girl I Left Behind in Sunny Tennessee," in agreement with the title in the ledgers.

TAPESCRIPTS: INTERVIEW WITH BILL HELMS (T7-156)

These tapescripts, drawn from tapes on deposit in the JEMF Archives, contain resumes of interviews of artists and other personnel associated with the commercial recording industry. These will include reasonably complete but not verbatim transcriptions, preferably made by the interviewer, but, if that is not possible, by a member of the JEMF staff. To avoid possible embarrassment, we will from time to time omit remarks from these published accounts, though, of course, the full tape interview will be made available to bona fide researchers for a fee covering costs. We wish to encourage other researchers to send us copies of interviews they have conducted for deposit in the JEMF Archives. We would like to have transcripts on the model of the following if possible.

Readers are reminded that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The data contained on the tapes has not been reorganized or reworked in any way and therefore serves as an accurate sequential index to the taped oral interview. We will welcome any documented corrections that readers can provide regarding data contained in the tapescripts.

* * * * *

On August 28, 1963, collector Bob Pinson interviewed Bill Helms at his home in Thomaston, Georgia. Helms had recorded for Victor in 1928 as Bill Helms and his Upson County Band. In 1931 he recorded for Columbia with the Hometown Boys. One of the numbers the Upson County Band recorded was "Thomaston Breakdown," and it was on the basis of this that Pinson decided to try to locate Helms in Thomaston.

William Joseph Helms was born April 16, 1902 out in the country near Thomaston...Parents were Hardy and Mary Elizabeth.

His mother said she used to pick him up and put him on the bed and give him the fiddle to saw on--it was his older brother's fiddle. Older brother was Cliff Helms. Parents were farmers all their life--cotton, corn, potatoes, peas, beans. There weren't many fiddlers in his day when he was growing up. His brother used to take him to dances with him and would let him play a little so he could dance. No one around there played the old tunes like Ragtime Annie. Doesn't know how his brother got started. His great-grandfather and two uncles were fiddlers. Started going to these country dances when he was about 10 yrs. old. Used to play for an hour or hour and a half. In those days they beat

straws--hitting fingers sometimes as much as the strings. No guitar then. First guitar player he knew about was a friend of his brother Fletcher. Then Fletcher learned guitar, and he and Bill played together. Another brother, Elbert, started on mandolin, so they three got together and had a band--Helms Brothers String Band. Fletcher lost a finger and stopped playing, and Elbert quit. Cliff couldn't play with them because they played differently. Played "Goin' Downtown," "Sally Goodin," "Wagoner." Bill could never learn "Mississippi Sawyer" or "Irish Washerwoman." Learned another fiddle tune, "Grenville (?) March," from a fiddler named Burr Smith. His mother played banjo; her brother played fiddle left handed. Those country dances were not for pay--they only played for fun.

Fiddlers conventions in Macon and Atlanta--used to play with John Carson in Macon. He, Mike Whitten, Lowe Stokes and Riley Puckett used to play together at some of the conventions--they were The Atlanta Band, won the band contests. Contests were sometimes judged by old fiddlers, but most of the time the winners were decided by audience applause. He won quite a few, but only once in Atlanta--McMichen was always beating him. Won one in Macon, two in Columbus, Ga. and several in small towns. McMichen wasn't in many of them--then he was satisfied. He knew he could beat the local fiddlers.

Thinks he first met McMichen and Puckett at Manchester at a convention in 1926. Puckett had heard of Helms and asked him to come to the convention. A lot of people from Thomaston knew Riley, so someone probably told him about Helms. Two weeks after Manchester they went to a convention at Macon. Fellow named Bud Silvey used to run a lot of conventions--had two sons, Paul and Hoke Rice. Most of the dances Helms played at were with a fellow named Vaughn Green, guitar

player--this was in the early '20's before he started with the conventions and working with Riley. He and Vaughn used to play six nights a week for months and months.

Remembers hearing some of Puckett and Tanner early records with Puckett on banjo on a phonograph owned by an old darkey out in the country. After that Riley got a guitar and started to learn--learned by himself, no one showed him anything.

When he and Puckett worked together, Helms often worked black-face.

His brother Cliff had a different style. McMichen taught Bill how to use a bow to get better results. Told him to hold it back at the frog so it wouldn't bounce and squeak, and to take longer strokes. Met McMichen at that convention in Macon. Bert Layne, Fate Norris, Lowe Stokes and Gid were there also.

Gid was very comical. Riley wouldn't play at dances--"had too much sense for that." They played shows and conventions. Mac came down to Thomaston sometimes and brought Mike Whitten and they played with Bill at some big dances. These were street dances most of the time.

First records he made were for Victor. Band consisted of Ty Cobb Hogan and his father John Hogan, and Grady Owens (fiddler). John Hogan played banjo-guitar--played straight, continuous bass beat. Ty played guitar but was too far from the mike to be heard. Recorded in fall 1927 in Atlanta. Recorded four sides. Next time they were back in Atlanta he didn't hear about it in time, so he couldn't go. The person who hired him was named Brown--he was out prospecting for artists for Victor. Brown was a small man, about 5 ft. 11. Brown didn't play an instrument, but was at a lot of the conventions, handling tickets or something. "Roscoe Trillion" was a tune Vaughan Green used to know;

hummed the tune and Helms learned it and they worked it up for dances. Recording took place in a hotel in Atlanta. They didn't go up to the studio till it was time for them to record. They were the last to record that day. Didn't meet any of the other artists that day.

Met Jimmie Rodgers at a convention in Chattanooga. He needed a mike to sing. Sang with his head down--couldn't face the audience. Helms thought he had stage fright. For the fiddle conventions, they would hire Helms and pay his way (e.g., to Chattanooga). Fellow in Columbus named Charlie Lodge hired him and Puckett and six others--Fate Norris was there too, had a musical soap box--made out of soap boxes with a pocket knife, and strings from mandolins, guitars, fiddles, autoharps. Had pedals and knee pads. Played two instruments with his feet, played a mouth harp.

Never put up their own money at the conventions; they were always invited. The last night of the three days of the convention was usually a contest. Top players got the prize. Conventions used to draw large crowds. Helms, Tanner and Puckett played a route through north Georgia which Gid had booked up for them. Adults payed 25¢, children 15¢ admission to these shows. In some places they'd make as much as \$300 to \$400. Helms made his living as a musician for about fifteen years. Vaughn Green was the first person he played with who played for money.

Met Hawkins, mandolin player, at that first convention back in Macon. Met John Carson and Kate--she was about sixteen then, played guitar at the time.

Farthest he got from Thomaston was to Macon or Columbus. Played at Chattanooga and Sand Mountain, Ala. also. While he was recording he was also employed as a loom fixer. Still does that today in Thomaston. (Talks a little about the textile business.)

Recorded for Columbia with Riley and Gid. Gid used banjo then, capoed down like a mandolin. Frank Walker chose the name Home Town Boys. Because they already had so many bands "Riley Puckett and the something-or-others," didn't want to use his name this time. He, Riley and Gid were broadcasting on WCKY, Covington and playing theaters then, and they came back to Atlanta for three weeks and recorded. That was in 1931. Gid Tanner originated the name Skillet Lickers. After Covington they went to Columbus, Ohio and stayed there five months; then to Cleveland, WGAN (?) for three months. At this time Riley was being paid a monthly salary by Columbia whether he recorded or not. He went back to Atlanta from Cleveland. After he left, Helms was joined by Lonzo and Henry Newman. Henry looked and sang like Jimmie Rodgers. They were from south Georgia.

Helms was paid \$50 a side by Columbia and Victor. That was pretty good then, "back in the Hoover Days."

Didn't know South Georgia Highballers, but believes he heard them on TV or radio in Tifton, Georgia. Didn't know the Scottdale String Band, but he saw them once when he was with Riley. Played with Bill Chitwood a lot at the conventions. Chitwood was from Calhoun, Ga. Still living. Chitwood fiddled like Gid, but he was pretty good. He would cut up while he was fiddling. Bill could never do anything while he was fiddling. Knew Darby and Tarlton. Mentions Pelmer Allen. Johnny and Coot Barfield used to be from Thomaston. Johnny was about Bill's age--thinks he has died--"loved too many things besides his guitar and he didn't hold up too long." Johnny was a good singer.

Broadcasted 15-20 min. for Columbia on WSB with Riley, Mac, and possibly Stokes. Around 1937 played on radio for Griffith (?), Ga. clothing store. Only fiddles now occasionally in church, with piano. Knew Earl Johnson from conventions--good hillbilly fiddler, from around Cartersville, he thinks.

--tapescript by Norm Cohen

AN ANNOTATED CHECKLIST OF PUBLISHED HILLBILLY ARTIST DISCOGRAPHIES

PART TWO: (Continued from JEFF Newsletter Vol. III, Part 1)*

BURNETTE, "Smiley." DC #17 (5/61). Type D.

CALLAHAN BROS. CD #2. (nd.). Type B, apparently complete (B. Pinson)
 --DC #13 (nd.). Type D. (B. Pinson)

CARLISLE, CLIFF: CARLISLE BROTHERS. CWSpot #2 (12/55); also CWSpot
 Spec1 Issue (9/62). Type D, Austral releases only, "complete."
 (J. Edwards).

--FS #7 (nd. 1960?). Type B with takes on Gen; Type B on ARC;
 Type D on Vi, BE, ReZono; and Merc; Type C on King. (E. Earle)

CAROLINA TALKING EELS. Folk Legacy Record FSA-24 (1965). Type B with
 takes, personnel on each side. (E. Earle)

CARTER, WILF. DC #12 & 13 (1957). Type D.

--CWX #17 (1-3/58). Type D, incomplete.

--CN&V I, 2 & 4 (10/62 & 4/63). Type D.

--CWSpot #50 (6/65). Type C, Canadian releases only. (E. Wadin)

--CWSpot #52 & 53 (12/65, 3/66). Type D with some mx nos., U.S.
 releases only. (E. Wadin)

CARTER FAMILY. DC I, 1 (4-6/51). Type D, incomplete ("records owned
 by F. Kitchens.")

--DC I, 4 (10-12/51). Type D, Victor and Bluebird only. (T. Maloney)

--HFRJ II, 2 (3-6/55). Type D incomplete. (J. Edwards)

--HFRJ II, 3 (7-9/55). Type D, currently available in Australia &
 USA. (J. Edwards)

--Records Associates, mimeo. (1956). Type B with takes in most
 cases. (K.G. Christie)

--FS #8 (nd. 1960?). Type D on Acme, "complete;" Type D for all
 UK releases, incomplete.

--CWSpot #34 (6/61). Type D, "complete." (B. Legere)

--SSS II, 3 (1963). Type B with takes in most cases; also some
 transcriptions. Apparently complete thru 1956. (J. Edwards)

CASH, JOHNNY. CWSpot #49 (3/65). Type D.

--CN&V IV, 1 (7/65). Type D.

CLIFTON, BILL. DC #20 (nd.). Type D with mx nos. "Complete to date."

--DC #22 (nd. 1966?). Same discog. as above, but UK releases added.

--CN&V III, 3 (1/65). Type B but no mx nos. Approx rec. dates.
 (R. Ronald)

--CWX #17 (1-3/58). Type D.

CLINE, PATSY. CWX #10ns (nd.). Type D.

COLLINS, TOMMY. CWX #16 (10-12/57). Type D.

--CN&V IV, 3 (1/66). Type D.

* (See Vol. III, Part 1, page 29 for abbreviations)

COOPER, WILMA LEE & STONEY. CWX #29 (5/60). Type D, "incomplete."

COPAS, COWBOY. CWX #10ns (nd.). Type D.

--CWSpot #42 (6/63). Type D, Australian releases only.

COX, BILL. DC #13, 14, 15 (nd. 1960?). Type B with takes on Gen;
Type B on ARC. (E. Farle)

CRUMIT, FRANK. CWSpot #1 (11/55); CWSpot #18 (4/57); CWSpot Spcl
Issue (9/62) Type D, Australian releases only, "complete."
(J. Edwards)

CRYSTAL SPRINGS RAMBLERS. BY #14 (1967). Type B with takes and cc.

COUNTRY GENTLEMEN. CWX #28 (3-4/60). Type D.

DAFFAN, TED. CD #4 (nd. 1962?). Type B. (R. Healy)

DALHART, VERNON. CWSpot #3 (1/56); also CWSpot Spcl Issue (9/62).
Type D, Austral releases only, possibly incomplete. (J. Edwards)
--DC II, 1; II, 2; II, 3; III, 1; #9, 11, 12, 16 (1-3/52 and on)
Type D incomplete (M. Hoffman).
--DC #17 (5/61). Type D, Edison cylinders only.
--FS #13 (nd. 1966?) Type D, very incomplete.

DARBY, TOM, & JIMMIE TARLTON. BY Spcl Edn. (nd. 1967). Type B with
takes and cc, "complete." (J. Edwards & others)
--Testament Record T-3302 (nd, 1967). Type B with takes and cc,
complete (J. Edwards & others)

DAVIS, JIMMIE. CWSpot #5 (3/56); also CWSpot Spcl Issue (9/62). Type
D, Austral. releases only, "complete." (J. Edwards)
--CWSpot #41 (3/63). Type D on Vi and assoc. labels only, "may
not be complete." (E. Wadin)

DANSON, SMOKY (Australian). CWSpot #51 (9/65). Type D.

DELMORE BROS. CWSpot #4 (2/56); also in CWSpot Spcl Issue (9/62).
Type D, Austral releases only, "complete." (J. Edwards)

DEXTER, AL. DC #11 (nd.) Type D, "incomplete."

DIXON BROS: DORSEY & BEATRICE DIXON. CN&V II, 1 (7/63). Type B
"complete." (R. McElrea)

DONEGAN, LONNIE. DC #10, 11 (nd.) Type D; British releases primarily
in #10, US releases primarily in #11.

DUNCAN, JOHNNY. CWX #18 (3/58). Type D, UK releases only.

DUSTY, SLIM. CWSpot #44 (12/63). Type D, Austral releases only,
"complete." (A. Price)

EAST TEXAS SERENADERS. DC #17 (5/61). Type D with most mx nos, rec.
locations and approx dates. (F. Hoeptner)

FLATT, LESTER, & EARL SCRUGGS. DC #14 (nd.) Type B, "complete thru 5/60" except for unissued titles; approx rec. dates on Merc.
 --CWX #16 (10-12/57). Type D.
 --CN&V V, 2 (10/66). Type B, except rec. dates approximate thru 1959; Type D for 1959-66.

FORD, TENNESSEE ERNIE. DC II, 3 (7-9/52). Type D, "complete to 9/52."

FOSTER, GARLFY. See Carolina Tar Heels.

FRANKLIN, REX. CWSpot #43 (9/63). Type D, NZ releases only.

GREGORY, BOBBY. CWX #26 (12/59). Type D.

GUTHRIE, WOODIE. CD #1 (11/60). Library of Congress recordings only.

HALL, ROY, & HUGH HALL. CN&V II, 3 (1/64). Type B for Vi; Type C for ARC. Additions in CN&V IV, 1.

HARRELL, KELLY. DC #11 (nd.). Type D, Victor only, incomplete.
 (W. Leverett)

HAWKING BROS. CN&V II, 1, (7/63) Type C with rec. dates. (H. Charles)
 --CWSpot #45 (3/64). Type D, Austral. releases only.

HAWKINS, HAWKSHAW. CWX #10ns (nd.). Type D.
 --CWSpot #42 (6/63). Type D, Austral releases only.

HAYWARD, RICHARD. HFRJ IV, 1 (1-3/57). Type D, incomplete.

HOMER & JETHRO. HFRJ I, 3 (7-9/54). Type D.

HORTON, JOHNNY. CWSpot #33 (1-3/61). Type D. (E. Legere)

HUTCHISON, FRANK. RR #58 (2/64). Type D with most rec. dates.
 Additions in #64, 66. (L. Kunststadt & B. Colton).

IVES, BURL. DC I, 3. (7-9/51). Type D on Asch, Decca, Col. "Complete to date."
 --RR #27, 29, 30 (3-4/60, 8/60, 10/60). Type C with rec. dates, Columbia only; "complete." (J. Nicholas)
 --CD #2 (4/61). Type B, Col. only, thru 10/51.
 --DC I, 2 (4-6/51). Encyclopedia Britannica Films recordings only.
 --CD #1 (11/60). Library of Congress Recordings only.

JONES, GRANPA. CWX #21 (12/58). Type D.

FARNES, ALFRED G. DC #16 (nd. 1960?). Type B but release nos possibly incomplete. (J. Edwards)

KAZEE, BUELL. FS #1 (12/57). Type D.
 --Car. #17 (6-7/59). Type B but lacks some rec. dates; incomplete on unissued sides. (J. Edwards).

- KESSINGER BROS. FS #13 (nd. 1966?). Type B, almost complete.
 --Folk Promotions Record EP 328. Type B, almost complete.
- KINCAID, BRADLEY. DC #11 (nd.). Type D, "complete Austral, British, & Irish releases." (J. Edwards)
 --DC #12 & 13 (nd. 1960?). Type D.
 --CWZ #21ns (1/67). Type D for Blue Bonnet lp's only, and deleted British Isles singles.
- LEAKE COUNTY REVELERS. DC #9 (nd. 1955?). Type D with mx nos. (R. Mathis)
 --RR #68 (5/65). Type B, apparently complete. (L. Kunststadt & B. Colton)
- LINDSAY, REG (Australian). CWSpot #46 (6/64). Type D, "possibly incomplete." (A. H. Price)
- LOUVIN BROS. CWZ #19 (4/58). Type D.
- LUNSFORD, BASCOM LAMAR. CD #1 (11/60). Library of Congress recordings only.
- LUTHER, FRANK. CWSpot #9 (7/56); also in CWSpot Spec1 Issue (9/62). Type D, Austral. hillbilly type releases only, "complete." (J. Edwards)
- MACON, UNCLE DAVE. Caravan #13 (8-9/59). Type D with some mx nos, "partial listing." (J. Nicholas).
 --RBF Record RF 51. (1963). Type D, "complete."
 --CWZ #2ns (12/60). Type D, incomplete.
- MACRAE, JOSH. CWZ #30 (8/60). Type D.
- MAINER, J.E., & WADE. CD #4 (nd, 1962?) Type B complete to 1941. (B. McCuen)
 --Amer. Folk Music Occasional #1 (1964). Type D with personnel but not instrumentation for each side.
 --, WADE DC #9 (nd.) Type D, incomplete. (H. West).
 --, WADE CWSpot #8 (6/56); also CWSpot Spcl Issue (9/62). Type D, Austral releases only, "complete." (J. Edwards)
- MONROE, BILL. CD #2 (4/61). Type B, Victor only, "complete, except possibly MW release nos." (B. McCuen).
 --DC #15 (nd. 1960?). Type D; Vi, Col, De.
- MONROE, CHARLIE. CD #2 (4/61). Type B, Victor only; "complete except possibly for some MW release nos." (B. McCuen)
- MONROE BROS. CD #2 (4/61). Type B, Victor only; "complete except possibly for some MW release nos." (B. McCuen)
 --DC #15 (nd. 1960?). Type D.
 ---FS #8 (nd.) Type D.
- MONROE, BILL & CHARLIE. CWZ #8ns (nd.). Type D.
- MOORE, MERRILL. CWZ #16 (10-12/57). Type D.

MORRIS BROS. CWX #16 (2/57). Type D, incomplete.

--CN&V III, 4 (4/65). Type B, incomplete. (R. McElrea)

McFARLAND & GARDNER. CWSpot #4 (2/56); also CWSpot Spcl Issue. (9/62).
Type D, Austral releases only; "complete." (J. Edwards)

McGEE, SAM & KIRK. Folkways Record FA 2379 (1964). Type D, apparently incomplete (W. Johnson).

McREYNOLDS BROS. CN&V I, 4 (4/63). Type C on Kentucky & Capitol; Type D on Starday, Columbia, Epic. (C. Newman) Additions in CN&V II, 1.

NETTLES, BILL. DC #22 (nd. 1966). Type D with cc and personnel for each session on ARC; Type B with cc except no Mx nos for Victor and Merc.

NEWMAN, ROY, & HIS BOYS. CD #4 (nd. 1962?). Type B. (R. Healy)

O'DANIEL, W. LEE & HIS LIGHT CRUST DOUGHBOYS/HILLBILLY BOYS. CD #3 (1962). Type B. (R. Healy)

--CD #4 (nd. 1962?) Type B. (R. Healy)

--FS #9 (nd.) Type B. (R. Healy)

OSBORNE BROS. BU I, 12 & II, 1 (6/67, 7/67). Type B, lists recording engineer also. (N. Rosenberg)

OWENS, BUCK. CWX #7ns (nd.) Type D.

PATTEE, COL. JOHN. RR #64 (11/64). Type C. (J. Drochetz)

PHELPS, WILLIE, & VA. ROUNDERS. CD #2 (4/61). Type B--4 sides for Driftwood, 1960.

PINE RIDGE BOYS. CWSpot #20 (10-12/57); also CWSpot Spcl Issue (9/62).
Type D, Austral. releases only, "complete." (J. Edwards)

PRAIRIE RAMBLERS. CD #3 (1962). Type B. (R. Healy) See CD #4 for corrections.

PRICE, BILL, & COUNTRY PARDNERS. CWX 17 (1-3/58). Type D.

PRICE, RAY. CN&V II, 2 (10/63). Type D with most release dates, "complete."

PUCKETT, RILEY. DC #12 (nd.) Type D, "complete UK & Austral. releases." (J. Edwards)

RAINWATER, MARVIN. CWX #19 (4/58). Type D.

RANKIN, DUSTY (Australian). CWSpot #52 (12/65). Type D with mx. nos.

REEVES, GOEBEL. CWSpot #10 (8/56); also CWSpot #31 (7-9/60; also CWSpot Spcl Issue (9/62). Type D--Austral releases only, (J. Edwards)

- REEVES, JIM. CWSpot #22 (4-6/58). Type D--New Zealand releases
 "complete to 1/5/58"
 --CN&V III, 2 (10/64). Type D with some release dates. Additions
 & transcriptions in CN&V III, 4 (4/65)
 --CWX 14(4-6/57). Type D--UK releases only.
 --CWX #15ns (nd.) Type D--lps only.
- PENO, DON, & RED SMILEY. CWX #20 (8/58). Type D.
 --DC #17 (5/61). Type D, "complete thru 1960."
- RITTER, TEX. HFRJ III, 4 (10-12/56). Type D--UK releases only.
 --CWSpot #17 (3/57); also CWSpot Spcl Issue (9/62). Type D -
 Austral. releases only. (J. Edwards)
- ROARK, GEORGE. CD #3 (1962). Type D--Library of Congress recordings.
- ROBISON, CARSON J. HFRJ II, 3 (7-9/55). Type D--MGM releases
 available in UK only.
 --CWSpot #7 (5/56); also in CWSpot #20 (10-12/57); also in CWSpot
 Spcl Issue (9/62) Type D--Austral releases only, "complete."
 (J. Edwards)
 --DC #10, 11, 12, 13, 14, 16, 18, 19 (nd.) Type D, probably
 incomplete.
- RODGERS, JIMMIE. International Discophile (Fall 1955). Type B,
 personnel incomplete. (J. Edwards)
 --HFRJ I, 4 thru III, 2 (10-12/54 to 3-6/56). Same as above.
 --CWSpot #21 (1-3/58); also in CWSpot Spcl Issue (9/62). Type B,
 personnel incomplete; Australian releases only. (J. Edwards)
 --CN&V IV, 4 (4/66). Type B. (R. McElrea)
- SETTERS, JILSON. CD #1 (11/60). Library of Congress recordings only.
- SHEPARD, JEAN. CWX #18 (3/58). Type D, "incomplete."
- SMITH, FIDDLIN' ARTHUR. Folkways LP FA 2379 (1964). Type D, apparently
 incomplete. (W. Johnson)
- SNOW, HANK. CWSpot #19 (7-9/57). Type D--New Zealand releases,
 apparently complete to 8/30/57.
 --DC #21 (nd. 1966?) Type D, some mx no's given.
- SONS OF THE PIONEERS. DC I, 2 (3-6/51). Type D with most mx no's,
 "very nearly complete." (W.R. Hearne)
 --CWSpot #13 (11/56); also in CWSpot Spcl Issue (9/62). Type D,
 Australian releases, "excluding titles done with pop artists."
 (J. Edwards)
- SPRAGUE, CARL T. DC I, \$ (10-12/51). Type D, incomplete.
- STANLEY BROS. CWX #22 (4/59). Type D, incomplete.
 --DC #16 (nd. 1961?) Type B for RRT, Col, Merc; Type B but no rec
 dates & some mx nos. missing for Starday; Type D, lp's only,
 for King. "complete thru 12/26/60," but some data missing.
 --CN&V II, 3 (1/64). Type D for Starday & King; Type C for RRT,
 Col, Merc.
 --DC #20 (nd. 1965?) As above for DC #16 but Type D with mx nos
 for King singles added; also some data for Folkways and Wango.
 --CWX #21ns (1/67). Type D, incomplete.

STOCKARD, OCIE, & THE WANDERERS. DC #18 (nd.). Type B. (R. Healy)

STONEMAN, ERNEST V. RR #23 (6-7/59). Type B, but no rec. locations or personnel.

TARLTON, JIMMIE. See Darby, Tom.

THOMPSON, ERNEST. RR #56 (11/53). Type B with instrumentation and cc, but no rec. locations; Columbia releases only. (L. Kunstadt & B. Colton). Additions in RR #58 give Harmony release nos.

THOMPSON, HANK. CWSpot #22 (4-6/58). Type D--New Zealand releases only.

THOMS, SHIRLEY (Australia-New Zealand) CWSpot #37 (3/62). Type C with rec. dates, "complete."

THREE TOBACCO TAGS. CWSpot #18 (4-6/57); also in CWSpot Spcl Issue (9/62). Type D--Austral. releases only, "complete" (J. Edwards)

TUBB, ERNEST. DC #10 (nd.) Type D, "complete to 7/1/56"

TUMBLEWEEDS CWSpot #22 (4-6/58). Type D--New Zeal. releases only, "complete to 1/5/58."

TUNE WRANGLERS. RR #69 (7/65). Type B. (G. White & B. Healy)

TYLER, T. TEXAS. DC III, 1 (1-3/53). Type D--4-Star releases only.

WALSH, DOCK. RR #62 (8/64). Type B with takes and cc, but no rec. locations, for Col. only. Rel. nos for Clar. & Velv also. (L. Kunstadt & B. Colton) See RR #64 for corrections.
--Folk Legacy Record FSA-24 (1965). Type B with takes, cc, personnel for each number. (E. Earle)
--BY #14 (1967). Type B with takes but no rec. locations, for Col. only. (K. Titterington)

WELLS, KITTY. CN&V II, 4. (4/64). Type C for Vi; Type D for De.

WHITMAN, SLIM. CN&V V, 1 (7/66). Type D.

WILLIAMS, HANK. HFRJ I, 2 (3-6/54). Type D--US, Aust., UK releases.
--HFERC III, 3 (7-9/56). Type D, "complete UK releases."
--DC #9 (1955). Type D, "complete" (H. Vokes)
--CWSpot #18 (4-6/57). Type D--MGM rel. in New Zeal. only, "complete to 10/5/57."
--CWSpot #28 (10-12/59). Type D, MGM only, "complete."
--CN&V I, 3 (1/63). Type D, UK releases only.

WILLIAMS, BUDDY (Australia) CWSpot #47 (9/64). Type D
--CN&V IV, 2 (1/65). Type C with rec. dates.

WILLS, BOB. DC #9, 11, 12 (nd 1955?) Type D. (I. Anderson)
--RR #79-83 (10/66-4/67) Type B Vi, Col, MGM, De, Liberty, Longhorn transcriptions (E. Healy & associates)

WILSON, LES. CWSpot #5 (3/56) Type D "complete NZ releases" (G. Gibson)

WISEMAN, MAC. CWX #16 (10-12/57) Type D--London releases only.

YORK BROS. HFRJ II, 2 (3-6/55) Type D--British releases only.

"FRIENDS OF JEMF" GETS UNDER WAY

In the last issue of the Newsletter we announced the formation of THE FRIENDS OF THE JEMF, a voluntary non-profit association dedicated to aid research in all aspects and forms of commercially recorded and published American folk music. By forming such an association we hoped to provide a mechanism for individuals to affiliate themselves with the JEMF and indicate their support of the Foundation's goals.

Largely through the voluntary efforts of Joe Nixon and Ken Griffis, the FRIENDS is now taking definite shape. In response to a request from Joe Nixon, the following individuals have agreed to serve as Sponsors of the FRIENDS:

Eddy Arnold	Wesley Rose
Chet Atkins	Robert Shelton
George C. Biggar	Cliffie Stone
Maybelle Carter	Ernest V. "Pop" Stoneman
Hugh Cherry	Pete Welding
Ralph J. Gleason	Bill Williams
Joe & Rose Lee Maphis	Mac Wiseman
Clayton McMichen	Peter Yarrow
Ken Nelson	

Membership cards have been printed and sent to those individuals who have already remitted their applications. A mailing list is now being prepared to contact those people who do not receive the Newsletter but because of their interest in country, folk, or blues music may want to support the Foundation.

Subscribers to the Newsletter are reminded that they can transfer their subscriptions to membership in the FRIENDS at reduced rates. Those who subscribed during 1967 (subscriptions beginning with issues 5, 6 or 7) need pay only \$2.50 for 1968 membership in the FRIENDS. Those who subscribed before 1967 need pay only \$4.00.

We also urge subscribers to inform their friends, fellow collectors, fans, and musicians that by joining the FRIENDS they can help further the study of commercially recorded American folk music. Annual membership is \$5.00 for the calendar year; all dues and contributions are tax deductible.

FORMER WLS STARS PERFORM AT JEMF BENEFIT CONCERT

On Sunday afternoon, October 8, 1967, a benefit concert for the JEMF was held at the Eleventh Street Theatre in Chicago. We would like to express our deep appreciation to the artists who donated their time and efforts to help make the program a success: Bob Atcher, Lester McFarland, Patsy Montana, Win Stracke, Colleen Wilson, Al Rice, Ray Tate, Lois Kaye, and Marguerite Van Ness. Dolph Hewitt, unable to appear because of laryngitis, also helped with the arrangements. We are particularly grateful to Dave Wylie of Wilmette, Illinois, for conceiving the project and for expending considerable time and effort to carry the idea to fruition. Wylie indicates that he is planning another benefit concert in the near future, but the details have not been settled yet.

* * * * *

BIBLIOGRAPHIC NOTES OF SPECIAL INTEREST

THE AMERICAN SCHOLAR, Autumn 1967 issue (Vol. 36, #3), subtitled "Youth 1967: The Challenge of Change," contains an article by Ralph J. Gleason entitled, "Like a Rolling Stone." Beginning with a quotation from Plato, "Forms and rhythms in music are never changed without producing changes in the most important political forms and ways," Gleason outlines the historical development of modern rock music, reviews some of the political expressions associated with the movement, and discusses the social implications for our society.

JEMF IN THE NEWS

It is encouraging that the John Edwards Memorial Foundation and the JEMF Newsletter continue to receive recognition in widely diverse publications ranging from trade magazines to academic journals.

The current edition of Billboard's The World of Country Music (October 28, 1967, p. 24) in a long article entitled "A Niche in the Ivory Tower," stresses the study of country music at the JEMF and other academic institutions.

The latest issue of the Tennessee Folklore Society Bulletin (Volume XXXIII, Sept. 1967, page 83) calls attention to the JEMF Newsletter for June, 1967 commending the feature articles.

* * * * *

JEMF ADVISOR ELECTED TO COUNTRY MUSIC HALL OF FAME

We are pleased to call our readers' attention to the recent election of Stephen H. Sholes of RCA Victor to the Country Music Hall of Fame. As one of the JEMF's advisors, Sholes has been a good friend of the Foundation since its inception, and recently was instrumental in obtaining a \$500.00 contribution to the JEMF from the RCA Victor Company.

The inscription on The Country Music Association's Hall of Fame plaque reads:

Stephen H. Sholes (February 12, 1911--)

Record company executive and giant influence toward making country music an integral part of cultural America. With great foresight he established the first permanent residence of a major recording company in Nashville. Discovered many record stars including Eddy Arnold, Chet Atkins, Jim Reeves. Served as Chairman of CMA Board. Graduate Putgers University, honorary citizen of Nashville--and a gentle man.

MARINA BOKELMAN is writing a master's thesis at UCLA on a blues ballad called variously "Coon Can Game," "Poor Boy," "Still Got 99," and "Cold (Cool) Penitentiary Blues." (The ballad is designated as I 4 in Laws' Syllabus, Native American Balladry). A number of variants appeared on commercial recordings in the late '20's and '30's. She is in great need of background information on the following artists (where they were from) and recordings (when they were recorded or released):

Edward L. Crain--Crown 3238 (C1543); Varsity 5037:rel. Jan '32; rec?
 Duel Frady--Victor 20930: rec. 1928 ?
 Zack Hurt (of Zack & Glenn)--Okeh 45212 (W400489): rec. 1928
 Joe Werner & Ramblers--Bluebird 7690: 1938?
 Morgan Dennon--Okeh 45105 (80-520): 1927 ?
 J.H. Howell's Carolina Hillbillies--Bluebird 8219: c. 1939?
 Lost John Miller--DeLuxe 5026: late '40's
 Dick Robertson (as Smith & Baird)--Varsity 5023 (C 1642): rel. 1932
 The Graham Brothers--Victor 23654: c. 1932?
 Stevens and Bolar (as The Panhandle Boys)--Broadway 8139 (20452): 1928?
 Lester "Pete" Bivens--Decca 5559 (64112A) c. 1937?
 Carson Brothers and Sprinkle--Okeh 45398 (W403488A): c. 1928?
 Stuart Hamblen--Decca 5109B (OLA 107A): c. 1935?
 Loy Bodine and Howard Keesee--Champion R-16305 (N 17720AB): rec: April 1931

In addition there are two records she needs to hear in order to make the study complete:

1. Burton & Burdinez--"I Still Got Ninety-Nine," possibly on Supertone or Superior. Does anyone know if this record even exists?
 2. Ivy Smith--"Ninety-Nine Years Blues" Paramount 12496
- If anyone can help, please write to Marina Bokelman, 3933 So. Topanga Canyon Lane, Malibu, Calif. 90265 (or c/o JEMF)

LEN KUNSTADT informs us that Record Research plans to publish a complete Columbia 15000 discography, including information on takes, composer credits, recording dates, and release figures. This material, to be serialized in R. R., was compiled largely by Bill Canale. Also planned is a discography and history of the Henry Ford Old Fashioned Dance Orchestra.

STAN TURNER (P.O. Box 2771, San Diego, Calif.) is preparing complete discographies of Gene Autry; the Pickard Family; and Jimmie Long. He would appreciate any information from readers.

CHRIS COMBER (50, Sydney Road, Bexleyheath, Kent, England) is compiling a biography - discography on Tex Ritter to include information on his films and song folios, for publication in Folk Style.

MOUNTAIN NAMED AFTER JOHN EDWARDS IN NEW SOUTH WALES

In this country, The John Edwards Memorial Foundation is a tribute to the pioneering work John Edwards did in trying to raise the interest in hillbilly music to a serious level. In another part of the world, he is better known as a pioneer explorer, and in honor of that phase of his activities another memorial has been dedicated in his memory. The official designation was made by the Geographical Names Board of the Department of Lands of New South Wales on August 18, 1967. The following extract is from a letter to Mrs. Irene Edwards, (John's mother) from the Secretary of the Geographical Names Board:

May I thank you for your letter of 2nd September, 1967, conveying appreciation of the Board's decision to assign the geographical name Mount Edwards to an officially un-named feature in commemoration of the contribution made by the late John Edwards in the fields of exploration, map making and bushwalking.

You would, no doubt, be interested to learn that the Geographical Names Board has adopted the policy of perpetuating in geographical nomenclature the names of deceased persons who contributed in their lifetime to the development of the State as pioneers, explorers and naturalists.

(Signed, L.C. Joachim, Sec'y, September 5, 1967)

* * * * *

CONTRIBUTIONS TO THE FOUNDATION

Since the last Newsletter, the Foundation has received cash contributions amounting to \$130.00 as well as gifts of records, periodicals, and tapes. This does not include contributions received as membership fees to the Friends of the JEMF which will be reported separately in the next issue of the Newsletter. We are grateful to all those who have aided the Foundation through their gifts and donations, all of which qualify as tax deductions.

We are also grateful to Bernie Menkes for loaning the Foundation \$500.00 which has been earmarked for the record reissue project.

In Volume II, Part 3 of the JEMF Newsletter the contributors over the previous year were listed; two were incorrectly acknowledged. Rather than Wesley Rose, Acuff-Rose Corp. should have been listed, and rather than Jac Holzman, Elektra Records.

SERIAL PUBLICATIONS NEEDED

This is a partial list of periodicals which the Foundation lacks. We would appreciate readers donating needed issues, or any information about where copies may be obtained.

Blue Yodel (England) - we have no issues.

Blues Train (USA) - we have no issues.

Blues Unlimited (England) - we need numbers 1, 2, 3, 6, 7, 33, 34, 35, 36, 37, 40, and Collectors Classics numbers 1, 2, 3, 4, 6, 8, 10, and 12.

Caravan (USA) - need number 2

Country Gentlemen (Canada) - have only Vol. 1, #1; need any others.

Country Music Fanfare (USA) - need all issues.

Country Music Report (USA) - need all issues.

Country Music Review (USA) - have only Vol. 1, #5; need all others.

Country Music Times (Australia) - have Vol. 2, #8 and Vol. 3, #1; need all other issues.

Country Song Roundup (USA) - need numbers 5, 6, 7, 11, 13, 32, 45, 76,

Country Time (USA) - have only Vol. 1, #5; need all other issues.

Folk & Country Songs (USA) - need all i-sues.

Grinder's Switch Gazette (USA) - have only Vol. 1, #4; need all others.

Hillbilly & Cowboy Hit Parade (USA) - have only Vol. 1, #8; need all other issues.

Hootenany (USA - Tarrar, NY) - need Vol. 1, #2

Pickin' and Singin' News, (USA) - have Vol. 1, #1 and Vol. 2, #2; need all other issues.

Record Changer (USA) - have Vol. 10, #11; Vol. 11, #2; Vol. 12, #'s 1, 2, 3, 9; 1954, Jan, Feb, Apr, May, Jun, Jul, Summer, Nov, Dec; Vol. 14, #'s 1, 2, 3, 6 - need all missing issues.

Rustic Rhythm (USA) - need all issues.

Sing Out (USA) - have Vol. 2, #9; Vol. 3, #2; Vol. 7, #1, 4; Vol. 8, #3; Vol. 9, #'s 2, 3, 4; Vol. 10, #'s 1, 2, 3; Vol. 11, #'s 1-5; Vol. 12, #'s 2-5; Vol. 13, #'s 1-5; Vol. 14, #'s 1-6; Vol. 15, #'s 1-6; Vol. 16, #'s 1-6; Vol. 17, #'s 1-5. Need all missing issues, particularly Volumes 1 through 9.

ABSTRACTS OF ACADEMIC DISSERTATIONS

Barret E. Hansen, "Negro Popular Music 1945 - 1953" 38

BIBLIOGRAPHIC NOTES OF SPECIAL INTEREST

Notes on Journal of American Folklore--3 papers, Apr-Jun
1967 issue 33

The American Folk Scene 33

"The Sierry Petes (Or, Tying the Knots in the
Devil's Tail" in Sing Out, Aug/Sept 1967 33

Music Library Association Annual Meeting 33

"Like A Rolling Stone" in American Scholar
Autumn 1967 67

COMMERCIAL MUSIC GRAPHICS

Number Two 15

Number Three 43

CONTRIBUTIONS TO THE FOUNDATION

31,70

DISCOGRAPHIC DATA

The Early Recording Career of Ernest V. Stoneman
Introduction 18

Discography 24,46

Checklist of published hillbilly artist discographies 29,59

FROM THE ARCHIVES

"A Friendly Look at Popular Music" by Barry Hansen 6

"Travelling With a Band" by Arthur Warner 41

JEMF

Advisor Elected to Country Music Hall of Fame 68

Announcing Formation of "The Friends of the JEMF" 13

Benefit Concert to be Given 31

Former WLS Stars Perform at Benefit Concert 67

"Friends of the JEMF" Gets Under Way 66

Holdings: Serial Publications, (Part 6) 35

Initiates Record Reissue Series 10

In the News 68

Record Reissue Series Meets With Enthusiasm 41

Serial Publications Needed 71

Summary of Board of Directors' Meeting (July 1967) 34

Third Annual Progress Report (July 1966 - June 1967) 2

MOUNTAIN NAMED AFTER JOHN EDWARDS IN NEW SOUTH WALES

70

OBITUARIES

31

TAPESCRIPTS

Interview with Bill Helms 54

WORKS IN PROGRESS

32,69

Note--because of the transition from a July - June to a January -
December schedule for the Newsletter, this volume is only two parts
long.

JEFF REPRINT SERIES

The following reprints are available at 50¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965)
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965)
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965)
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966

Available shortly:

9. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967)

MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies for \$1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival

Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

